



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Overview



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In this eight-week module, students explore the life of Frederick Douglass, the escaped slave and noted abolitionist who wrote *Narrative of the Life of Frederick Douglass*. The module focuses on the questions of what makes stories powerful and on understanding an author's purpose. In addition, students analyze how writers use figurative language and word choice to convey meaning. In Unit 1, a recommended read-aloud of *The People Could Fly* introduces the topic and the question that connects all three units in the module: What gives stories and poems their enduring power? Next, students build the background knowledge that will allow them to more fully understand the context of the *Narrative*: they learn about slavery, Douglass's life, and the debate over slavery in the United States before the Civil War. The *Narrative* is a compelling, complex, and somewhat lengthy text; in this module, students read five excerpts from the text. In Unit 1, they read the first two of those excerpts, building their capacity for making sense of this complex text and learning the routines that will guide their work for the remainder of the module. Then students study poetry about slavery. They learn how to read and analyze a poem, and are introduced to the tools that poets and other writers use to

make stories powerful: word choice and figurative language. Unit 2 centers on the analysis of excerpts from *Narrative of the Life of Frederick Douglass*. Students read three excerpts, analyze how each excerpt served Douglass's purpose, and consider how he used language to convey meaning. They have consistent practice with short constructed responses that use evidence from the text. The End of Unit 2 Assessment is an essay in which students explain how the *Narrative* conveyed Douglass's purpose and distinguished his position from that of others (RI.7.6). In addition, students develop a clearer understanding of how sentences are constructed, and they use this understanding to help them read and write (L.7.1). In Unit 3, students write their own powerful story, using *Frederick Douglass: The Last Day of Slavery*¹ as a mentor text. They select one event from the *Narrative* and rewrite it as a picture book for younger students, making sure that the story they create is powerful, just as the stories they have been reading are powerful. **This final performance task addresses NYSP12 ELA CCLS W.7.3, W.7.4, W.7.5, W.7.9, W.7.11, L.7.1, L.7.2, L.7.3, and L.7.6.**

Guiding Questions And Big Ideas

- **What gives stories and poems their enduring power?**
- **How did Douglass's purpose and audience shape how he told his story?**
- **When you write a story, how do your purpose and audience shape how you tell that story? How can you use language, images, and theme to give the story you write enduring power?**
- *Stories and poems have enduring power because they tell about important or interesting events, people, and places; they have themes that help readers understand the world and often empower people; and they use powerful language and powerful images.*
- *Douglass wrote the *Narrative* to convince his audience that slavery should be abolished. He responded to the reasons that some people gave to justify slavery, and showed why they were mistaken.*

¹ This children's book is integral to several lessons in this module, and is widely available in public and school libraries. However, alternate lessons that use a free alternative children's book will be available on EngageNY.org and at commoncoresuccess.elschools.org to accommodate schools/districts that are not able to secure a copy of *Frederick Douglass: The Last Day of Slavery*.



Performance Task

Students write and illustrate a children's book based on an episode from Douglass's life, selecting the episode from the excerpts of *Narrative of the Life of Frederick Douglass* they read closely in Unit 2. First they revisit *Frederick Douglass: The Last Day of Slavery* (see footnote 1 on page of this document), which serves as the mentor text. After closely examining the model, students plan their children's book. Before they begin writing, they present and critique their plans in small groups. Then the class transitions into workshop mode and the students use class time to draft their pages on storyboards. Students have several days to write. Within these workshop lessons, the teacher presents focused instruction on narrative writing techniques. The students also peer edit and revise portions of their storyboards. Toward the end of the workshop lessons, students evaluate their first drafts against the rubric and revise accordingly. They turn in the second draft of their storyboards for the End of Unit 3 assessment. While they wait for feedback from the teacher, the students begin working on their illustrations using some basic artistic techniques. Finally, based on the feedback they receive from the teacher, the students write a final draft of the text, which they add to the illustrated pages of their books. **This task centers on NYSP12 ELA CCLS W.7.3, W.7.4, W.7.5, W.7.9, W.7.11, L.7.1, L.7.2, L.7.3, and L.7.6.**



Content Connections

This module is designed to address English Language Arts standards as students read literature and informational text about slavery, abolition, and Douglass. However, the module intentionally incorporates Social Studies Practices and Themes to support potential interdisciplinary connections to this compelling content. These intentional connections are described below.

Big ideas and guiding questions are informed by the New York State Common Core K–8 Social Studies Framework:
<http://engageny.org/sites/default/files/resource/attachments/ss-framework-k-8.pdf>

Social Studies Practices, Gathering, Using, and Interpreting Evidence, Grades 5–8:

- Define and frame questions about events and the world in which we live and use evidence to answer these questions
- Identify, describe, and evaluate evidence about events from diverse sources (including written documents, works of art, photographs, charts and graphs, artifacts, oral traditions, and other primary and secondary sources)
- Analyze evidence in terms of content, authorship, point of view, purpose, and format; identify bias; explain the role of bias and audience in presenting arguments or evidence
- Describe and analyze arguments of others
- Create meaningful and persuasive understandings of the past by fusing disparate and relevant evidence from primary and secondary sources

Social Studies Key Ideas and Conceptual Understandings, Grade 7

- 7.2e Over the course of the 17th and 18th centuries, slavery grew in the colonies. Enslaved Africans utilized a variety of strategies to both survive and resist their conditions.
- 7.7b Enslaved African Americans resisted slavery in various ways. The abolitionist movement also worked to raise awareness and generate resistance to the institution of slavery.



CCS Standards: Reading—Literature	Long-Term Learning Targets
<ul style="list-style-type: none"> • RL.7.1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. 	<ul style="list-style-type: none"> • I can cite several pieces of text-based evidence to support an analysis of literary text.
<ul style="list-style-type: none"> • RL.7.2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text. 	<ul style="list-style-type: none"> • I can determine a theme or the central ideas of a literary text. • I can analyze the development of a theme or central idea throughout a literary text. • I can objectively summarize literary text.
<ul style="list-style-type: none"> • RL.7.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama. 	<ul style="list-style-type: none"> • I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings). • I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry, story, or drama.
<ul style="list-style-type: none"> • RL.7.5. Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning. 	<ul style="list-style-type: none"> • I can analyze how a drama's or poem's form or structure contributes to its meaning.
<ul style="list-style-type: none"> • RL.7.7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film). 	<ul style="list-style-type: none"> • I can compare and contrast different media versions of a literary text (written vs. audio vs. film vs. staged, etc.). • I can analyze the impact of the techniques unique to each medium.
<ul style="list-style-type: none"> • RL.7.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. 	<ul style="list-style-type: none"> • I can read grade-level literary texts proficiently and independently. • I can read above-grade-level texts with scaffolding and support.



CCS Standards: Reading—Informational Text	Long-Term Learning Targets
<ul style="list-style-type: none">• RI.7.1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<ul style="list-style-type: none">• I can cite several pieces of text-based evidence to support an analysis of informational text.
<ul style="list-style-type: none">• RI.7.2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.	<ul style="list-style-type: none">• I can determine a theme or the central ideas of an informational text.• I can analyze the development of a theme or central idea throughout the text.• I can objectively summarize informational text.
<ul style="list-style-type: none">• RI.7.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.	<ul style="list-style-type: none">• I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings).• I can analyze the impact of word choice on meaning and tone in an informational text.
<ul style="list-style-type: none">• RI.7.6. Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.	<ul style="list-style-type: none">• I can determine an author's point of view or purpose in informational text.• I can analyze how the author distinguishes his/her position from others'.
<ul style="list-style-type: none">• RI.7.10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<ul style="list-style-type: none">• I can read grade-level informational texts proficiently and independently.• I can read above-grade-level texts with scaffolding and support.



CCS Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none">• W.7.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.<ul style="list-style-type: none">a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.c. Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.d. Use precise language and domain-specific vocabulary to inform about or explain the topic.e. Establish and maintain a formal style.f. Provide a concluding statement or section that follows from and supports the information or explanation presented.	<ul style="list-style-type: none">• I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized.



CCS Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none"> W.7.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. <ul style="list-style-type: none"> a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another. d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. e. Provide a conclusion that follows from and reflects on the narrated experiences or events. 	<ul style="list-style-type: none"> I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense.
<ul style="list-style-type: none"> W.7.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.) 	<ul style="list-style-type: none"> I can produce clear and coherent writing that is appropriate to task, purpose, and audience.
<ul style="list-style-type: none"> W.7.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. 	<ul style="list-style-type: none"> With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed.



CCS Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none">W.7.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.<ul style="list-style-type: none">a. Apply grade 7 Reading standards to literature (e.g., “Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history”).b. Apply grade 7 Reading standards to literary nonfiction (e.g., “Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims”).	<ul style="list-style-type: none">I can select evidence from literary or informational texts to support analysis, reflection and research.
<ul style="list-style-type: none">W.7.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	<ul style="list-style-type: none">I can adjust my writing practices for different timeframes, tasks, purposes, and audiences.



CCS Standards: Speaking & Listening	Long-Term Learning Targets
<ul style="list-style-type: none">• SL.7.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.<ul style="list-style-type: none">a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.c. Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.d. Acknowledge new information expressed by others and, when warranted, modify their own views.	<ul style="list-style-type: none">• I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues.• I can express my own ideas clearly during discussions.• I can build on others' ideas during discussions.
CCS Standards: Language	Long-Term Learning Targets
<ul style="list-style-type: none">• L.7.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.<ul style="list-style-type: none">a. Explain the function of phrases and clauses in general and their function in specific sentences.b. Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.c. Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.	<ul style="list-style-type: none">• I can use correct grammar and usage when writing or speaking.



CCS Standards: Language	Long-Term Learning Targets
<ul style="list-style-type: none"> L.7.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. <ol style="list-style-type: none"> Use a comma to separate coordinate adjectives (e.g., It was a fascinating, enjoyable movie but not He wore an old[,] green shirt). Spell correctly. 	<ul style="list-style-type: none"> I can use correct capitalization, punctuation, and spelling to send a clear message to my reader.
<ul style="list-style-type: none"> L.7.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening. <ol style="list-style-type: none"> Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy. 	<ul style="list-style-type: none"> I can express ideas with precision.
<ul style="list-style-type: none"> L.7.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies. <ol style="list-style-type: none"> Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>belligerent</i>, <i>bellicose</i>, <i>rebel</i>). Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). 	<ul style="list-style-type: none"> I can use a variety of strategies to determine the meaning of unknown words or phrases.



CCS Standards: Language	Long-Term Learning Targets
<ul style="list-style-type: none">• L.7.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.<ul style="list-style-type: none">a. Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.b. Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>refined</i>, <i>respectful</i>, <i>polite</i>, <i>diplomatic</i>, <i>condescending</i>).	<ul style="list-style-type: none">• I can analyze figurative language, word relationships, and nuances in word meanings.
<ul style="list-style-type: none">• L.7.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.	<ul style="list-style-type: none">• I can accurately use seventh-grade academic vocabulary to express my ideas.• I can use resources to build my vocabulary.



Texts

1. Virginia Hamilton, *The People Could Fly: The Picture Book* (New York: Knopf Books for Young Readers, 2004), ISBN: 978-0-375-82405-0. (One copy per teacher; recommended, not required²).
2. Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave* (Project Gutenberg, 2006; originally published Boston, 1845; no purchase required³). <http://www.gutenberg.org/files/23/23-h/23-h.htm>.
3. William Miller, *Frederick Douglass: The Last Day of Slavery* (New York: Lee and Low Books, Inc., 1995), ISBN: 978-1-880-00042-7. (One copy per teacher; recommended, not required⁴).

Note: Several units include other poems and short informational texts that are provided in the lesson supporting materials; see unit overviews for details.

Note: For Unit 3, you will also need a collection of picture books related to slavery. The Unit 3 overview includes a list of titles, most of which should be easily located at your local library or at a bookstore (online or brick and mortar).

² *The People Could Fly: The Picture Book* is recommended, not required. Schools that do not have the ability to place additional text orders for this school year (2013-14) may choose to seek this widely available book through a school or public library. As an additional alternative, suggested free resources will be named in the lessons in which this book is used.

³ Purchase of *Narrative of the Life of Frederick Douglass* is not required. All excerpts that students read are provided in the lessons themselves. Schools that already purchased this book are strongly encouraged to use it enhanced close reading.

⁴ Regarding *Frederick Douglass: The Last Day of Slavery*, see footnote 1 on page 1 of this document.

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Week	Instructional Focus	Long-Term Targets	Assessments
Unit 1: Building Background Knowledge—Powerful Stories and Slavery in America			
Weeks 1-3	<ul style="list-style-type: none"> Launching the module: What gives stories their enduring power? Building background knowledge about the historical context of the <i>Narrative</i> 	<ul style="list-style-type: none"> I can determine a theme or the central ideas of a literary text. (RL.7.2) I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) 	<ul style="list-style-type: none"> Mid-Unit 1 Assessment: Using Evidence to Support Analysis – “Frederick Douglass” (RI.7.1)
	<ul style="list-style-type: none"> Determining Douglass’s Purpose Learning routines for reading excerpts from the <i>Narrative</i> 	<ul style="list-style-type: none"> I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.7.4) I can determine an author’s point of view or purpose in informational text. (RI.7.6) I can analyze how the author distinguishes his/her position from others’. (RI.7.6) I can read above-grade-level texts with scaffolding and support. (RI.7.10) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) 	



Week	Instructional Focus	Long-Term Targets	Assessments
Weeks 1-3, continued	<ul style="list-style-type: none">• How to read a poem• Word choice and figurative language	<ul style="list-style-type: none">• I can determine a theme or the central ideas literary text. (RL.7.2)• I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5)• I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings). (RL.7.4)• I can analyze how a drama's or poem's form or structure contributes to its meaning. (RL.7.5)• I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry, story, or drama. (RL.7.4)	<ul style="list-style-type: none">• End of Unit 1 Assessment: Reading Poetry: Analyzing Structure and Language in "We Wear the Mask" (RL.7.2, RL.7.4, RL.7.5, and L.7.5a)



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 2: Case Study: <i>Narrative of the Life of Frederick Douglass</i>			
Weeks 4-6	<ul style="list-style-type: none"> • Reading Excerpt 3 and analyzing purpose and word choice • Beginning work with sentence structure 	<ul style="list-style-type: none"> • I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) • I can determine a theme or the central ideas informational text. (RI.7.2) • I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.7.4) • I can analyze the impact of word choice on meaning and tone in an informational text. (RI.7.4) • I can determine an author's point of view or purpose in informational text. (RI.7.6) • I can analyze how the author distinguishes his/her position from others'. (RI.7.6) • I can read above-grade-level texts with scaffolding and support. (RI.7.10) • I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) • I can use correct grammar and usage when writing or speaking. (L.7.1) • I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) 	



Week	Instructional Focus	Long-Term Targets (continued)	Assessments
Weeks 4-6, continued		<ul style="list-style-type: none"> I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5) 	
	<ul style="list-style-type: none"> Comparing written and spoken stories and poems Mid-Unit 2 Assessment, Part 1: Comparing written and spoken stories and poems Reading Excerpt 4 and 5 and analyzing purpose and figurative language 	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can determine a theme or the central ideas of informational text. (RI.7.2) I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.7.4) I can analyze the impact of word choice on meaning and tone in an informational text. (RI.7.4) I can determine an author's point of view or purpose in informational text. (RI.7.6) I can analyze how the author distinguishes his/her position from others'. (RI.7.6) I can read above-grade-level texts with scaffolding and support. (RI.7.10) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) 	<ul style="list-style-type: none"> Mid-Unit 2 Assessment, Part 1: Analyzing Storyteller's Craft: Comparing Written and Oral Stories (RL.7.1, RL.7.7)



Week	Instructional Focus	Long-Term Targets (continued)	Assessments
Weeks 4-6, continued		<ul style="list-style-type: none"> I can use correct grammar and usage when writing or speaking. (L.7.1) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5) I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can compare and contrast different media versions of a literary text (written vs. audio vs. film vs. staged, etc.). (RL.7.7) I can analyze the impact of the techniques unique to each medium. (RL.7.7) 	
	<ul style="list-style-type: none"> Mid-Unit 2 Assessment, part 2: Reading a new passage from the <i>Narrative</i> Writing the essay about Douglass's positions in the <i>Narrative</i> 	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can determine a theme or the central ideas informational text. (RI.7.2) I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.7.4) I can analyze the impact of word choice on meaning and tone in an informational text. (RI.7.4) 	<ul style="list-style-type: none"> Mid-Unit 2 Assessment, Part 2: Analyzing Storyteller's Craft: Analyzing Purpose and Craft in Douglass's <i>Narrative</i> (RI.7.1, RI.7.4, RI.7.6, L.7.4a, b, L.7.5b, c) End of Unit 2 Assessment: Essay: Analyzing Douglass's Position in the <i>Narrative</i> (W.7.2, W.7.4, W.7.9b, RI.7.1, RI.7.2, RI.7.6)



Week	Instructional Focus	Long-Term Targets (continued)	Assessments
Weeks 4-6, continued		<ul style="list-style-type: none"> • I can determine an author's point of view or purpose in informational text. (RI.7.6) • I can analyze how the author distinguishes his/her position from others'. (RI.7.6) • I can read above-grade-level texts with scaffolding and support. (RI.7.10) • I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) • I can use correct grammar and usage when writing or speaking. (L.7.1) • I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2) • I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) • I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5) • I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2) • I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) 	



Week	Instructional Focus	Long-Term Targets (continued)	Assessments
Weeks 4-6, continued		<ul style="list-style-type: none"> I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) 	
Unit 3: Performance Task: Crafting Powerful Stories			
Weeks 7-8	<ul style="list-style-type: none"> Analyzing the mentor children's book Creating a plan the children's books about an episode from Douglass's life and getting feedback Practicing sentence structure 	<ul style="list-style-type: none"> I can determine a theme or the central ideas literary text. (RL.7.2) I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) I can express my own ideas clearly during discussions. (SL.7.1) I can build on others' ideas during discussions. (SL.7.1) I can use correct grammar and usage when writing or speaking. (L.7.1) 	<ul style="list-style-type: none"> Mid-Unit 3 Assessment, Part 1: Writer's Roundtable (SL.7.1b, c, d) Mid-Unit 3 Assessment, Part 2: Sentence Structure Quiz (L.7.1a, b, c; L.7.2a)



Week	Instructional Focus	Long-Term Targets (continued)	Assessments
Weeks 7-8, continued		<ul style="list-style-type: none"> I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2) 	
	<ul style="list-style-type: none"> Writing workshops: mini lessons on narrative technique, work time, revision, and reflection Illustrating the books and creating final drafts 	<ul style="list-style-type: none"> I can determine a theme or the central ideas literary text. (RL.7.2) I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) I can use correct grammar and usage when writing or speaking. (L.7.1) I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2) I can express ideas with precision. (L.7.3) I can accurately use seventh-grade academic vocabulary to express my ideas. (L.7.6) 	<ul style="list-style-type: none"> End of Unit 3 Assessment: Second draft of storyboards for the children's book (W.7.3, W.7.9, W.7.11)



Managing texts and graphic organizers

In this module, the central text that students read is *Narrative of the Life of Frederick Douglass*. This text is available in its entirety from Project Gutenberg; the five excerpts students read are included in the supporting materials for the appropriate lessons.

Students will need to return to the excerpts multiple times and across all units. Consider how you would like students to organize these text packets and the note-catchers that accompany them so that students will be able to locate their papers as necessary. Consider setting up folders in the classroom where students keep any excerpts or graphic organizers they are not currently working with, as well as reference sheets and other handouts.

For schools with access to the complete book version of the *Narrative of the Life of Frederick Douglass*

If your school has access to the complete book version of the *Narrative*, consider the following possibilities:

- The complete text is an excellent independent reading book for strong readers. If you have students who wish to read the entire text, encourage them to start after the class has read the first excerpt (Unit 1, Lesson 8). Consider how you can help them apply the structures they use to read selected excerpts as a class when reading other parts of the text that they read independently (e.g. re-reading, focusing on Douglass' purpose, etc.).
- Consider asking students to read several additional excerpts from the *Narrative*. Chapters 10 and 11 are particularly compelling, and in addition to Douglass' escape attempt (Excerpt 5), detail Douglass' teaching other students to read at the Sabbath School, his work and fight in a shipyard in Baltimore, and his eventually escape to the North.
- Collaborate with your Social Studies colleagues to identify other excerpts of the texts they might use with students to reinforce key history content or concepts.



Recommended and Alternate Texts

This module uses two picture books that are recommended, not required. Both are widely available through the public library system.

Frederick Douglass: The Last Day of Slavery is used in Units 2 and 3 and serves as the mentor text for the performance task in Unit 3. This children's book is integral to several lessons in this module, and is widely available in public and school libraries. However, alternate lessons that use a free alternative children's book will be available on EngageNY.org and at commoncoresuccess.elschools.org to accommodate schools/districts that are not able to secure a copy of *Frederick Douglass: The Last Day of Slavery*.

If you use the alternate text, the lesson sequence stays exactly the same. But some of the components and supporting materials in those lessons change. You will find all alternate materials (lesson components and supporting materials) in one file, along with the alternative children's book, on the Web sites listed above.

In each lesson that uses *Frederick Douglass: The Last Day of Slavery*, look in the teaching notes for guidance about which lesson components and supporting materials should be drawn from this file of alternate materials. The names of these supporting materials are very similar to those in the original lessons, but include “(alternate)” in the title of the material.

This module also uses a picture book called *The People Could Fly: The Picture Book* (Hamilton, 2004). It is used in Unit 1, Lesson 1 and then referred back to on several occasions. This book is recommended. Schools that do not have the ability to place additional text orders for this school year (2013–14) may choose to seek this widely available book through a school or public library. As an additional alternative, suggested free resources will be named in the lessons in which this book is used. See the Unit 1 overview for more details.



Media and Special Materials

In Unit 1, students build their background knowledge by reading texts from the website that accompanies the PBS series *Freedom: A History of US*. If possible, consider enriching these lessons through using the corresponding DVD (PBS, “Episode 5: A Fatal Contradiction” from *Freedom: A History of US DVD 2002*).

This PBS video series is not required for this module. However, it is an excellent resource for teaching American history to middle school students: the structure and content are more accessible than those of videos made for an adult audience, but they still do justice to the complexity and richness of the history they recount. Many libraries hold this DVD series; you also can purchase it on the PBS website.⁵ See the Unit 1 overview for more information about which segments of Episode 5 would be most useful.

In addition, the website includes not just the texts that students read but also images and quotes. If you cannot access the DVD but can access the website, consider having students spend time on the website exploring the additional materials it offers.

Pacing

The *Narrative* is a rich and complex text, and the time and amount of in-class support that students need to make meaning of it will vary. In Unit 2, an option is provided to adjust pacing to best meet the needs of your students. See the Unit 2 overview for more information, but you will probably want to make this decision fairly early in Unit 2.

Independent Reading

In this module, the central text is the important and demanding *Narrative of the Life of Frederick Douglass*. There is also a rich literature about this time and theme in American history. Since students are reading excerpts of the *Narrative*, rather than the whole text, it is especially important that they read a complete book for independent reading. The suggested texts list has a number of outstanding titles; consider how you might especially support independent reading in this module. If possible, consider doing literature circles with the independent reading books, as students will benefit greatly from the opportunity to discuss their reading with a classmate. Also, consistently help students analyze how their independent reading book and the *Narrative* “talk” to each other: How does reading one inform their understanding of the other?

⁵ If you go through the PBS teacher store, you can buy just one disc rather than the whole series: go to <http://teacher.shop.pbs.org/product/index.jsp?productId=2982619&cp=&sr=1&kw=freedom+a+history+of+us&origkw=freedom+a+history+of+us&parentPage=search>.



Preparing for Unit 3

You may wish to review the Unit 3 Overview as you begin to teach this module, so that you can gather books and art materials.

For Unit 3, you will need to gather a set of picture books related to slavery. As students write their own books about an episode from Douglass's life, they will look at other books as examples. The Unit 3 overview contains a list of suitable titles; you will need at least three different titles, and at least one book for each pair of students. Many of these titles will be found at the public or school library; others may be easily acquired. Depending on how you intend to procure these books, you may wish to start gathering them now.

In Unit 3, students will write and illustrate their own book, retelling an episode from Douglass's life. Consider which medium you would like your students to work in, and what materials you will need to do this. Consider partnering with the art teacher at your school. The Unit 3 overview includes suggestions and options; you may wish to review them now.



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Grade 7: Module 3A: Assessment Overview



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Final Performance Task	<p>Crafting a Powerful Story: Children’s Book to Retell an Episode from <i>Narrative Life of Frederick Douglass</i> (with author’s note)</p> <p>Students write and illustrate a children’s book based on an episode from Douglass’s life, selecting the episode from the excerpts of <i>Narrative of the Life of Frederick Douglass</i> they read closely in Unit 2. First they revisit <i>Frederick Douglass: The Last Day of Slavery</i>¹, which serves as the mentor text. After closely examining the model, students plan their children’s book. Before they begin writing, they present and critique their plans in small groups. Then the class transitions into workshop mode and the students use class time to draft their pages on storyboards. Students have several days to write. Within these workshop lessons, the teacher presents focused instruction on narrative writing techniques. The students also peer edit and revise portions of their storyboards. Toward the end of the workshop lessons, students evaluate their first drafts against the rubric and revise accordingly. They turn in the second draft of their storyboards for the End of Unit 3 assessment. While they wait for feedback from the teacher, the students begin working on their illustrations using some basic artistic techniques. Finally, based on the feedback they receive from the teacher, the students write a final draft of the text, which they add to the illustrated pages of their books. This task centers on NYSP12 ELA CCLS W.7.3, W.7.4, W.7.5, W.7.9, W.7.11, L.7.1, L.7.2, L.7.3, and L.7.6.</p>
Mid-Unit 1 Assessment	<p>Using Evidence to Support Analysis: “Frederick Douglass” (RI.7.1)</p> <p>This assessment centers on NYSP12 ELA CCLS RI.7.1. Students read a text about Douglass, then answer selected and constructed response questions in which they analyze the text and support their conclusions with evidence from the text.</p>
End of Unit 1 Assessment	<p>Reading Poetry: Analyzing Structure and Language in “We Wear the Mask”</p> <p>This assessment centers on NYSP12 ELA CCLS RL.7.4, RL.7.5, and L.7.5a. Students read “We Wear the Mask” and answer constructed and selected response questions about structure, figurative language, sound and form.</p>

¹ This children’s book is integral to several lessons in this module, and is widely available in public and school libraries. However, by January 15, alternate lessons that use a free alternative children’s book will be available on EngageNY.org and at commoncoresuccess.elschools.org to accommodate schools/districts that are not able to secure a copy of *Frederick Douglass: The Last Day of Slavery*.

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Mid-Unit 2 Assessment	<p>Analyzing Storyteller’s Craft: Comparing Written and Oral Stories, and Analyzing Purpose and Craft in Douglass’s <i>Narrative</i></p> <p>(Part 1: RL.7.1, RL.7.7; Part 2: RI.7.1, RI.7.4, RI.7.6, L.7.4a, b, L.7.5b, c). In Part 1, students reread a poem from Unit 1 (“Harriet Tubman”), and then watch that poem performed live. They analyze how a storyteller uses her body and voice to convey meaning. In Part 2, students read a new excerpt from <i>Narrative of the Life of Frederick Douglass</i> and answer constructed and selected response questions about the meaning of specific words, Douglass’s word choice and use of figurative language, and how this excerpt serves his overall purpose.</p>
End of Unit 2 Assessment	<p>Essay: Analyzing Douglass’s Position in the <i>Narrative</i></p> <p>(W.7.2, W.7.4, W.7.9b, RI.7.1, RI.7.2, RI.7.6). Students write in response to this prompt: “In his <i>Narrative</i>, Fredrick Douglass explains that his purpose is to throw ‘light on the American slave system.’ Which aspects of slavery does his <i>Narrative</i> bring to light? How does his position differ from that of those who defended slavery? How does he use his story to support his position?”</p>
Mid-Unit 3 Assessment	<p>Part 1. Writer’s Roundtable</p> <p>Standards: SL.7.1b, c, d</p> <p>In preparation to write the first draft of their story, students create a planning guide and bring that work and several questions to a focused small group discussion at which each author presents his or her work and gets feedback on key questions such as: How well does my storyboard capture the significant events of the story? I’m thinking of “zooming in” on these moments—are they critical to the story? Which events should I illustrate? What might those illustrations convey? Is my thematic statement appropriate to the story? Students revise their work based on peer commentary.</p> <p>Part 2: Sentence Structure Quiz</p> <p>Standards: L.7.1a, b, c; L.7.2a</p> <p>Students complete a quiz about conventions.</p>
End of Unit 3 Assessment	<p>Second draft of Storyboards for the Children’s Book</p> <p>Standards: W.7.3, W.7.9, W.7.11</p> <p>Students turn in the second draft of the children’s book, which is written on storyboards. The first draft has already been revised (during Lesson 8) based on peer feedback and self-assessment. Following the teacher’s feedback on their storyboards, students write the final drafts of their text on their illustrated pages for the final performance task.</p>



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Grade 7: Module 3A: Performance Task



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Summary of Task

Students write and illustrate a children's book based on an episode from Douglass's life, selecting the episode from the excerpts of *Narrative of the Life of Frederick Douglass* they read closely in Unit 2. First they revisit *Frederick Douglass: The Last Day of Slavery*¹, which serves as the mentor text. After closely examining the model, students plan their children's book. Before they begin writing, they present and critique their plans in small groups. Then the class transitions into workshop mode and the students use class time to draft their pages on storyboards. Students have several days to write. Within these workshop lessons, the teacher presents focused instruction on narrative writing techniques. The students also peer edit and revise portions of their storyboards. Toward the end of the workshop lessons, students evaluate their first drafts against the rubric and revise accordingly. They turn in the second draft of their storyboards for the End of Unit 3 assessment. While they wait for feedback from the teacher, the students begin working on their illustrations using some basic artistic techniques. Finally, based on the feedback they receive from the teacher, the students write a final draft of the text, which they add to the illustrated pages of their books. **This task centers on NYSP12 ELA CCLS W.7.3, W.7.4, W.7.5, W.7.9, W.7.11, L.7.1, L.7.2, L.7.3, and L.7.6.**

Format

An illustrated children's book between six and eight pages (300-500 words).

The book will include at least four original illustrations.

The students will turn in evidence of the writing process, including an initial story plan, a revision tracker, storyboards with at least two drafts of the text, and a written reflection.

¹ This children's book is integral to several lessons in this module, and is widely available in public and school libraries. However, by January 15, alternate lessons that use a free alternative children's book will be available on EngageNY.org and at commoncoresuccess.elschools.org to accommodate schools/districts that are not able to secure a copy of *Frederick Douglass: The Last Day of Slavery*.



Standards Assessed through This Task

- W.7.3. Write narratives to develop real or imagined experiences or events using effective techniques, relevant descriptive details, and well-structured event sequences.
- W.7.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- W.7.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.
- W.7.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
- W.7.11. Create a presentation, artwork, or text in response to a literary work with a commentary that identifies connections to literary work.
- L.7.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L.7.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- L.7.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- L.7.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.



Student-Friendly Writing Invitation/Task Description

- You've been diligently learning about the life of Frederick Douglass. Now choose one episode from the excerpts we've read. Write and plan the illustrations for a children's book that tells this story in a way that is appropriate to your audience, conveys a message that is broadly applicable to situations beyond the story, and uses language to create a powerful story. Your story should demonstrate your knowledge of the life of Frederick Douglass and narrative techniques.
- Then revise your text and illustrate your children's book. Your final, publishable version will be assessed using the Module 3 Performance Task Rubric.

Audience:

Upper elementary school

Purpose:

To retell one of the events from the life of Fredrick Douglass in an engaging and creative way.

To connect Frederick Douglass's experience to a universal human truth

Book length:

Six to eight pages (300–500 words)

Illustrations:

Four (including cover)

Timing:

You will have limited class time for planning, peer review, writing, and illustrating. You will be completing a portion of the work at home.

Key Criteria for Success (Aligned with NYSP12 ELA CCLS)

Below are key criteria students need to address when completing this task.

- Demonstrate an in-depth understanding of characters and themes in *Narrative of the Life of Frederick Douglass*
- Demonstrate the ability to create clear narrative writing that employs a variety of narrative tools and is appropriate to audience and task
- Demonstrate a mastery of conventions
- Demonstrate the ability to thoughtfully consider feedback and meaningfully revise work



Options for Students

- Students could work in pairs and make a longer book based on the same episode.
- Students may choose to write a story based on an episode of Frederick Douglass's life that they read independently.
- For students who may struggle with the assignment, Excerpt 3 is a good choice. Alternatively, Excerpt 5 is a good choice for students who are interested in a challenge.
- Students may create a digital copy of their book along with an audio recording.
- Students may substitute performance art for the visual art by memorizing and performing their stories using the storytelling techniques discussed in Unit 2.

Options for Teachers

- Students may read their books to an elementary class.
- After the students have written their stories, your class could have a story slam where the students retell their stories using the storytelling techniques they learned in Unit 2.

Resources and Links

<http://www.discover-writing.com/>

Central Text and Informational Text

1. Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave* (Project Gutenberg, 2006; originally published Boston, 1845). (Excerpts from Unit 1 and Unit 2 lessons; no need to purchase this text for students.)
2. William Miller, *Frederick Douglass: The Last Day of Slavery* (New York: Lee and Low Books, Inc., 1995), ISBN: 978-1-880-00042-7. (One copy per teacher; recommended, not required²).

² Regarding *Frederick Douglass: The Last Day of Slavery*, see footnote 1 on page 1 of this document.



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Grade 7: Module 3A: Recommended Texts



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The list below includes texts with a range of Lexile® text measures about Frederick Douglass and slavery. It is imperative that students read a high volume of texts at their reading level in order to continue to build the academic vocabulary and fluency demanded by the CCLS. Note that districts and schools should consider their own community standards when reviewing this list. Some texts in particular units or modules address emotionally difficult content.

Common Core Band Level Text Difficulty Ranges:

(As provided in the NYSED Passage Selection Guidelines for Assessing CCSS ELA)

- Grade 2–3: 420–820L
- Grade 4–5: 740–1010L
- Grade 6–8: 925–1185L

Where possible, texts in languages other than English are also provided. Texts are categorized into three Lexile levels that correspond to Common Core Bands: below grade band, within band, and above band. Note, however, that Lexile® measures are just one indicator of text complexity, and teachers must use their professional judgment and consider qualitative factors as well. For more information, see Appendix 1 of the Common Core State Standards.

Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures in Grade 2–3 band level (below 740L)			
<i>My America: Freedom's Wings</i>	Sharon Wyeth (author)	Literature	350
<i>Never Forgotten</i>	Pat McKissack (author)	Literature	630*
<i>The People Could Fly</i>	Virginia Hamilton (author)	Literature/Folklore	660
<i>Chasing the Nightbird</i>	Krista Russell (author)	Literature	680

*Lexile based on a conversion from Accelerated Reading level.



Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures in Grade 4–5 band level (740–925L)			
<i>Nightjohn</i>	Gary Paulsen (author)	Literature	770
<i>My Name Is Henry Bibb: A Story of Slavery and Freedom</i>	Afua Cooper (author)	Literature	800
<i>Sarny: A Life Remembered</i>	Gary Paulsen (author)	Literature	840
<i>Jump Ship to Freedom</i>	James Collier (author)	Literature	850
Lexile text measures within Grade 6–8 band level (925–1185L)			
<i>Let It Shine: Stories of Black Women Freedom Fighters</i>	Andrea Davis Pinkney (author)	Biography	940
<i>The Slave Dancer</i>	Paula Fox (author)	Literature	970
<i>I Lay My Stitches Down: Poems of American Slavery</i>	Cynthia Grady (author)	Poetry	990
<i>Many Thousand Gone: African Americans from Slavery to Freedom</i>	Virginia Hamilton (author)	Informational	990
<i>Stolen into Slavery: The True Story of Solomon Northup, Free Black Man</i>	Judith Fradin (author)	Informational	1060
<i>Hand in Hand: Ten Black Men Who Changed America</i>	Andrea Davis Pinkney (author)	Informational	1080*
<i>To Be a Slave</i>	Julius Lester (author)	Informational	1080

*Lexile based on a conversion from Accelerated Reading level.



Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures within Grade 6–8 band level (925–1185L)			
<i>Abraham Lincoln and Frederick Douglass: The Story Behind an American Friendship</i>	Russell Freedman (author)	Informational	1110
<i>Traveling the Freedom Road</i>	Linda Osborne (author)	Informational	1120
<i>Harriet Tubman, Secret Agent: How Daring Slaves and Free Blacks Spied for the Union During the Civil War</i>	Thomas Allen (author)	Informational	1120
Lexile text measures above band level (over 1185L)			
<i>Freedom Roads: Searching for the Underground Railroads</i>	Joyce Hansen (author)	Informational	1190*
<i>Dred Scott v. Sanford: Slavery and Freedom Before the American Civil War</i>	Amy Van Zee (author)	Informational	1190‡

*Lexile based on a conversion from Accelerated Reading level;

‡Book content may have higher-maturity-level text

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Grade 7: Module 3A: Unit 1: Overview



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Unit 1: Building Background Knowledge: Powerful Stories—Slavery in America

In this unit, students are introduced to the topic, guiding questions, and central text of the module: *Narrative of the Life of Frederick Douglass* (excerpts only). By the end of the unit, they will understand the historical context of this text as well as the tools and processes they will use as they read and analyze it. Their analysis will focus on Douglass's purpose and how he tells his story in order to accomplish it. In the beginning of the unit, students listen to and discuss *The People Could Fly* (a picture book by Virginia Hamilton). This book introduces the topic of slavery as well as one of the module's guiding questions: What gives stories and poems their enduring power? The next set of lessons introduces the central text and its context. Through reading informational texts and working with images, students build their understanding of slavery, the life of Frederick Douglass, and the debate

over slavery in which his voice was so significant. In these lessons, students focus on analyzing texts and supporting their analysis with textual evidence (RI.7.1). After a pause to launch independent reading for the module, students begin their work with the *Narrative*. As they read excerpts from the first two chapters, students consider Douglass's purposes, practice the routines they will use for reading this text, and notice what gives this story its power. The unit closes with a set of lessons on poetry. Students read poems that deepen their understanding of slavery, and build their ability to recognize and interpret figurative language—skills that will be critical as they continue their reading of Douglass. The End of Unit 1 Assessment focuses on students' ability to analyze how structures, word choice, and figurative language contribute to a poem's meaning.

Guiding Questions And Big Ideas

- **What gives stories and poems their enduring power?**
- **How did Douglass's purpose and audience shape how he told his story?**
- *Stories and poems have enduring power because they tell about important or interesting events, people, and places; they have themes that help readers understand the world and often empower people; and they use powerful language and powerful images.*
- *Douglass wrote the Narrative to convince his audience that slavery should be abolished. Through telling the story of his life, he responded to the reasons that some people gave to justify slavery, and showed why they were mistaken.*

Mid-Unit 1 Assessment

Using Evidence to Support Analysis: “Frederick Douglass” (RI.7.1)

This assessment centers on NYSP12 ELA CCLS RI.7.1. Students read a text about Douglass, then answer selected and constructed response questions in which they analyze the text and support their conclusions with evidence from the text.

End of Unit 1 Assessment

Reading Poetry: Analyzing Structure and Language in “We Wear the Mask”

This assessment centers on NYSP12 ELA CCLS RL.7.4, RL.7.5, and L.7.5a. Students read “We Wear the Mask” and answer constructed and selected response questions about structure, figurative language, sound and form.



Content Connections

This module is designed to address English Language Arts standards as students read literature and informational text related to slavery and Frederick Douglass. However, the module intentionally incorporates Social Studies practices and themes to support potential interdisciplinary connections to this compelling content. These intentional connections are described below.

Big ideas and guiding questions are informed by the New York State Common Core K–8 Social Studies Framework:

<http://engageny.org/sites/default/files/resource/attachments/ss-framework-k-8.pdf>

Social Studies Practices, Gathering, Using, and Interpreting Evidence, Grades 5–8:

- Define and frame questions about events and the world in which we live and use evidence to answer these questions.
- Identify, describe, and evaluate evidence about events from diverse sources (including written documents, works of art, photographs, charts and graphs, artifacts, oral traditions, and other primary and secondary sources).
- Analyze evidence in terms of content, authorship, point of view, purpose, and format; identify bias; explain the role of bias and audience in presenting arguments or evidence.
- Describe and analyze arguments of others.
- Create meaningful and persuasive understandings of the past by fusing disparate and relevant evidence from primary and secondary sources.

Social Studies Key Ideas and Conceptual Understandings, Grade 7

- 7.2e Over the course of the 17th and 18th centuries, slavery grew in the colonies. Enslaved Africans utilized a variety of strategies to both survive and resist their conditions.
- 7.7b Enslaved African Americans resisted slavery in various ways. The abolitionist movement also worked to raise awareness and generate resistance to the institution of slavery.



Texts
1. Virginia Hamilton, <i>The People Could Fly: The Picture Book</i> (New York: Knopf Books for Young Readers, 2004), ISBN: 978-0-375-82405-0. (One copy per teacher; recommended, not required ¹).
2. Frederick Douglass, <i>Narrative of the Life of Frederick Douglass, an American Slave</i> (Project Gutenberg, 2006; originally published Boston, 1845) (Project Gutenberg, 2006; originally published Boston, 1845; no purchase required ²).
3. “The Slave Trade,” “Abolition,” and “Frederick Douglass” (texts) from <i>Freedom: A History of US</i> , Webisode 5 (PBS, 2002)
4. Scott Kirkwood, “Renaissance Man,” <i>National Parks</i> , Spring 2013 v87 i2 p1(3).
5. Claude McKay, “If We Must Die”
6. Langston Hughes, “The Negro Speaks of Rivers”
7. Georgia Douglass Johnson, “Black Woman”
8. Lucille Clifton, “slaveships”
9. Eloise Greenfield, “Harriet Tubman”
10. Paul Laurence Dunbar, “We Wear the Mask”

¹ *The People Could Fly: The Picture Book* is recommended, not required. Schools that do not have the ability to place additional text orders for this school year (2013-14) may choose to seek this widely available book through a school or public library. As an additional alternative, suggested free resources will be named in the lessons in which this book is used.

² Purchase of *Narrative of the Life of Frederick Douglass* is not required. All excerpts that students read are provided in the lessons themselves. Schools that already purchased this book are strongly encouraged to use it enhanced close reading.



This unit is approximately 3 weeks or 15 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	What Gives Stories Their Power?	<ul style="list-style-type: none"> I can determine a theme or the central ideas of a literary text. (RL.7.2) I can determine the meaning of words and phrases in a literary text (figurative, connotative, and technical meanings). (RL.7.4) I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5) 	<ul style="list-style-type: none"> I can analyze how the content, theme, images, and language in <i>The People Could Fly</i> give the story its enduring power. 	<ul style="list-style-type: none"> Powerful Story note-catcher 	<ul style="list-style-type: none"> Powerful Stories
Lesson 2	Introducing Historical Context: <i>Narrative of the Life of Frederick Douglass</i>	<ul style="list-style-type: none"> I can build on others' ideas during discussions. (SL.7.1) I can determine an author's point of view or purpose in informational text. (RI.7.6) 	<ul style="list-style-type: none"> I can build on others' ideas during discussions. I can understand the historical context of a piece of nonfiction. 	<ul style="list-style-type: none"> Students' observations during the Gallery Walk 	<ul style="list-style-type: none"> Historical Context Gallery Walk protocol
Lesson 3	Building Context for the <i>Narrative</i> : Slavery in America	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can accurately use 7th grade academic vocabulary to express my ideas. (L.7.6) 	<ul style="list-style-type: none"> I can draw conclusions about slavery in America and cite specific textual evidence to support them. 	<ul style="list-style-type: none"> "Slave Trade" Text Dependent Questions 	<ul style="list-style-type: none"> Historical Context



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 4	Building Context for the <i>Narrative</i> : The Abolition Movement	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can accurately use 7th grade academic vocabulary to express my ideas. (L.7.6) 	<ul style="list-style-type: none"> I can draw conclusions about the abolition movement in America and cite specific textual evidence to support them. 	<ul style="list-style-type: none"> “Abolition” from <i>Freedom: A History of US</i>, Webisode 5: Text-Dependent Questions, Part 1 (from homework) “Abolition” from <i>Freedom: A History of US</i>, Webisode 5: Text-Dependent Questions, Part 2 	<ul style="list-style-type: none"> Historical Context
Lesson 5	Mid-Unit Assessment: Using Evidence to Support Analysis: “Frederick Douglass”	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.7.11) 	<ul style="list-style-type: none"> I can draw conclusions about Frederick Douglass and support them with evidence from the text. I can select an independent reading book that is just right for me. 	<ul style="list-style-type: none"> Mid-Unit 1 Assessment 	<ul style="list-style-type: none"> Historical Context
Lesson 6	Why did Douglass write the <i>Narrative</i> ?	<ul style="list-style-type: none"> I can determine the meaning of words and phrases in informational text (figurative, connotative, and technical meanings). (RI.7.4) I can determine an author’s point of view or purpose in informational text. (RI.7.6) I can analyze how the author distinguishes his/her position from others’. (RI.7.6) 	<ul style="list-style-type: none"> I can explain Frederick Douglass’s purpose in writing <i>Narrative of the Life of Frederick Douglass</i>. 	<ul style="list-style-type: none"> Frederick Douglass’s Purpose: Text and Questions 	<ul style="list-style-type: none"> Shining a Light Discussion Appointments protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 7	Introducing the Process for Close Reading: Meeting Frederick Douglass	<ul style="list-style-type: none"> I can determine the meaning of words and phrases in informational text (figurative, connotative, and technical meanings). (RI.7.4) I can read above grade level informational texts with scaffolding and support. (RI.7.10) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) 	<ul style="list-style-type: none"> I can determine the meaning of words and phrases in an excerpt from <i>Narrative of the Life of Frederick Douglass</i>. I can use common roots, prefixes, and suffixes as clues to the meaning of words in <i>Narrative of the Life of Frederick Douglass</i>. I can reread a complex text to better understand it. 	<ul style="list-style-type: none"> Excerpt 1 Text and Questions 	<ul style="list-style-type: none"> Shining a Light Historical Context Discussion Appointments protocol
Lesson 8	Analyzing Douglass's Purpose	<ul style="list-style-type: none"> I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can determine an author's point of view or purpose in informational text. (RI.7.6) I can analyze how the author distinguishes his/her position from others'. (RI.7.6) 	<ul style="list-style-type: none"> I can analyze how specific excerpts of <i>Narrative of the Life of Frederick Douglass</i> convey Douglass's position on slavery. I can use common roots, prefixes, and suffixes as clues to the meaning of words in <i>Narrative of the Life of Frederick Douglass</i>. I can reread a complex text to better understand it. 	<ul style="list-style-type: none"> Excerpt 1 Text and Questions 	<ul style="list-style-type: none"> Shining a Light
Lesson 9	Close Reading Excerpt 2: Plantation Life	<ul style="list-style-type: none"> I can determine the meaning of words and phrases in informational text (figurative, connotative, and technical meanings). (RI.7.4) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can read above grade level informational texts with scaffolding and support. (RI.7.10) 	<ul style="list-style-type: none"> I can determine the meaning of words and phrases in an excerpt of <i>Narrative of the Life of Frederick Douglass</i>. I can use common roots, prefixes, and suffixes as clues to the meaning of words in <i>Narrative of the Life of Frederick Douglass</i>. I can reread a complex text to better understand it. 	<ul style="list-style-type: none"> Excerpt 1: Constructed Response (from homework) Excerpt 2 Text and Questions 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 10	Analyzing Douglass's Purpose in Excerpt 2	<ul style="list-style-type: none"> I can determine the meaning of words and phrases in informational text (figurative, connotative, and technical meanings). (RI.7.4) I can determine an author's point of view or purpose in informational text. (RI.7.6) I can analyze how the author distinguishes his/her position from others'. (RI.7.6) 	<ul style="list-style-type: none"> I can determine Frederick Douglass's position in Excerpt 2 of Narrative of the Life of Frederick Douglass. I can determine the meaning of words and phrases in Excerpt 2 of Narrative of the Life of Frederick Douglass. I can identify what makes <i>Narrative of the Life of Frederick Douglass</i> a powerful story. 	<ul style="list-style-type: none"> Excerpt 2 Text and Questions Excerpt 2: Analysis note-catchers 	<ul style="list-style-type: none"> Powerful Stories
Lesson 11	Introducing Poetry	<ul style="list-style-type: none"> I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry. (RL.7.4) I can determine the figurative meaning of words and phrases in literary text. (RL.7.4) I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5) I can read grade-level literary or informational texts proficiently and independently. (RI.7.10, RL.7.10) 	<ul style="list-style-type: none"> I can select an appropriate independent reading book and create an effective plan for completing it. I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry. I can identify common poetic devices, especially those that have to do with structure, figurative language, and repetition. 	<ul style="list-style-type: none"> Found Poem Draft #1 (from homework) 	<ul style="list-style-type: none"> Poet's Toolbox



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 12	How to Read a Poem: “The Negro Speaks of Rivers”	<ul style="list-style-type: none"> I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry. (RL.7.4.) I can determine the figurative meaning of words and phrases in literary text. (RL.7.4) I can analyze how a poem’s form or structure contributes to its meaning. (RL.7.5) I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5) 	<ul style="list-style-type: none"> I can identify common poetic devices, especially those that have to do with structure, figurative language, and repetition. I can read and reread a poem to find layers of meaning. 	<ul style="list-style-type: none"> Found Poem Draft 2 (from homework) Exit Ticket: Self-Assessment 	<ul style="list-style-type: none"> How to Read a Poem Powerful Stories
Lesson 13	Poetic Tools in <i>Narrative of the Life of Frederick Douglass</i>	<ul style="list-style-type: none"> I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry. (RL.7.4.) I can determine the figurative meaning of words and phrases in literary text. (RL.7.4) I can analyze how a poem’s form or structure contributes to its meaning. (RL.7.5) I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5) 	<ul style="list-style-type: none"> I can analyze the impact of rhyme and repetition in specific poems. I can analyze the use of figurative language in poetry and nonfiction text. I can analyze how figurative language, form, and sound contribute to meaning. 	<ul style="list-style-type: none"> Poetic Tools in the Narrative: Exit Ticket 	<ul style="list-style-type: none"> How to Read a Poem



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 14	Poetry Analysis: Small Group Practice	<ul style="list-style-type: none"> I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry. (RL.7.4.) I can determine the figurative meaning of words and phrases in literary text. (RL.7.4) I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5) I can analyze how a poem's form or structure contributes to its meaning. (RL.7.5) 	<ul style="list-style-type: none"> I can analyze the impact of rhyme and repetition in a specific section of poetry. I can determine the figurative meaning of words and phrases in a poem. I can analyze how a poem's structure contributes to its meaning. 	<ul style="list-style-type: none"> Entry Task: "Black Woman" Exit Ticket: Self-Assessment #2 	<ul style="list-style-type: none"> How to Read a Poem
Lesson 15	End of Unit Assessment: Poetry Analysis	<ul style="list-style-type: none"> I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry. (RL.7.4) I can determine the figurative meaning of words and phrases in literary text. (RL.7.4) I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5) I can analyze how a poem's form or structure contributes to its meaning. (RL.7.5) 	<ul style="list-style-type: none"> I can analyze the impact of rhyme and repetition in a specific section of poetry. I can determine the figurative meaning of words and phrases in a poem. I can analyze how a poem's structure contributes to its meaning. 	<ul style="list-style-type: none"> End of Unit 1 Assessment 	<ul style="list-style-type: none"> How to Read a Poem



Optional: Experts, Fieldwork, And Service

Experts:

- Ask a local poet to visit your class and share his or her work, as well as the process he/she uses to write poetry.

Fieldwork:

- Consider visiting a museum that has an exhibit about the history of your community during the years leading up to, during, and after the Civil War. Ask students to consider how people living in their community in 1845 might have responded to Douglass's book.
- The PBS website for *Freedom: A History of US* has many other resources in addition to the text that students read, including many primary sources related to slavery and Douglass. Consider using these resources or others to craft a virtual fieldwork experience for your students to further build their background knowledge about slavery and abolition. The resources that accompany Episode 5 can be found at: <http://www.pbs.org/wnet/historyofus/web05/index.html>.

Optional: Extensions

- Partner with the social studies teacher to support students in an in-depth exploration of a related topic, such as other abolitionists, the Civil War, or Reconstruction.
- Consider a study of slavery in the modern world.
- Frederick Douglass had a long, full life, and this module focuses on only the first part of his life. A full study of his accomplishments would add to students' understanding of the fight for women's rights, the Civil War, Reconstruction, and the Haitian Revolution. Consider having students learn more about Douglass's life after he wrote the *Narrative*.



Preparation and Materials

Student Materials

Throughout the module, students work with text excerpts, note-catchers, reference sheets, and other handouts that hold their thinking. Students will need to be able to use these over multiple days. Consider what organizational structures in your class might support your students in keeping track of these papers.

Narrative of the Life of Frederick Douglass

Narrative of the Life of Frederick Douglass has been published by the Gutenberg Project as a free ebook. Since it is quite a complex text, the lessons in this module have students read a series of excerpts rather than the complete text. All of the text that students need to read is included with the lessons (in supporting materials).

Teachers are strongly encouraged to read the entire *Narrative*, and to encourage strong readers to consider tackling the complete text as their independent reading book for the module. The *Narrative* can be found here: <http://www.gutenberg.org/files/23/23-h/23-h.htm>.

Media and Special Materials

In Unit 1, students build their background knowledge by reading texts from the website that accompanies the PBS series *Freedom: A History of US*. If possible, consider enriching these lessons through using the corresponding DVD (PBS, “Episode 5: A Fatal Contradiction” from *Freedom: A History of US DVD 2002*).

This PBS video series is not required for this module. However, it is an excellent resource for teaching American history to middle school students: the structure and content are more accessible than those of videos made for an adult audience, but they still do justice to the complexity and richness of the history they recount. Many libraries hold this DVD series; you also can purchase it on the PBS website³. The teaching notes for Unit 1, Lessons 3, 4, and 5 include guidance regarding which specific segments of the video would best support each lesson. In addition, the website includes not just the texts that students read but also images and quotes. If you cannot access the DVD but can access the website, consider having students spend time on the website exploring the additional materials it offers.

Please note that for this module, it is recommended that you use two picture books: *The People Could Fly: The Picture Book* and *Frederick Douglass: The Last Day of Slavery*. You will need one copy of each book per classroom. While you do not need *Frederick Douglass: The Last Day of Slavery* until Unit 2, it is worth considering your options now for how you will obtain both books.

³ If you go through the PBS teacher store, you can buy just one disc rather than the whole series: go to

<http://teacher.shop.pbs.org/product/index.jsp?productId=2982619&cp=&sr=1&kw=freedom+a+history+of+us&origkw=freedom+a+history+of+us&parentPage=search>.

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Media and Special Materials (continued)

The People Could Fly

This book is recommended, and is used in Lesson 1 of Unit 1. Schools that do not have the ability to place additional text orders for this school year (2013–14) may choose to seek this widely available book through a school or public library. As an additional alternative, suggested free resources are named in the lessons in which this book is used.

Frederick Douglass: The Last Day of Slavery

This children's book is integral to several lessons in this module, and is widely available in public and school libraries. However, alternate lessons that use a free alternative children's book will be available on EngageNY.org and at commoncoresuccess.elschools.org to accommodate schools/districts that are not able to secure a copy of *Frederick Douglass: The Last Day of Slavery*.

Additional Poems

This unit includes a 5 lesson sequence on poetry. If you wish to expand the study of poetry, consider using additional poems from the list below.

"harriet" by Lucille Clifton

"Song of the Son" Jean Toomer

"Outcast" Claude McKay



Independent Reading

Narrative of the Life of Frederick Douglass, the central text of this module, is a complex and challenging text. To support students in understanding this text, they mostly read it in class, with teacher and peer support. For this reason, it is very important to establish and maintain a strong independent reading program in this module so that students read the volume of text necessary to further develop their proficiency as readers. There is a rich set of literature related to slavery in America; see the module documents for a list of texts. If possible, have all students select a text from this list; if you have used literature circles with your students, this would be an excellent opportunity to do so again. The books listed are powerful and compelling; students would benefit from being able to discuss the book they are reading with a partner or small group.

If you are able to have all students read a book from the list of suggested titles, use the independent reading check-in times (provided weekly) for students to discuss their books together and make specific connections to the content of this module by posing questions such as: What makes this a powerful story? How does this story add to or challenge what we learned from the *Narrative*? What is the narrative arc of this story? How is the author using figurative language and word choice to convey meaning?

This module assumes that you have launched the process and routines of independent reading in earlier modules. (See two separate stand-alone documents on EngageNY.org: **The Importance of Increasing the Volume of Reading** and **Launching Independent Reading in Grades 6–8: Sample Plan**, which together provide the rationale and practical guidance for a robust independent reading program.) If you have not, you may need to schedule a week of time in which to do this. If you have already implemented the routines, consider which of your structures will stay the same and which may shift for this unit.

The Unit 1 plans include a lesson (Lesson 5) in which to introduce independent reading for the module. Consider using this time to introduce students to possible titles. By the second independent reading check-in (Lesson 11), all students should have a book and be reading it; consider using this lesson to have students set formal goals for the pace at which they will complete their books. They will continue to have about 20 minutes a week for independent reading check-in, and then a longer block of time near the end of Unit 3 in which to complete the book review task.



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 1

What Gives Stories Their Power?



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can determine a theme or the central ideas of a literary text. (RL.7.2)

I can determine the meaning of words and phrases in a literary text (figurative, connotative, and technical meanings). (RL.7.4)

I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5)

Supporting Learning Targets

- I can analyze how the content, theme, images, and language in *The People Could Fly* give the story its enduring power.

Ongoing Assessment

- Powerful Story note-catcher



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader (2 minutes)Reviewing the Learning Target (1 minute)Work Time<ol style="list-style-type: none">Reading Aloud: <i>The People Could Fly</i> (17 minutes)Pair Conversation: What Gives This Story Its Power? (15 minutes)Closing and Assessment<ol style="list-style-type: none">Adding to the Powerful Stories Anchor Chart (10 minutes)Homework<ol style="list-style-type: none">None	<ul style="list-style-type: none">This lesson launches Module 3, giving students the opportunity to experience a powerful story and discuss what makes it powerful. Through their work in this module, students will understand that powerful stories have powerful content (i.e. an interesting or important topic and a compelling theme) and use powerful language and images to convey that content. This lesson helps students understand that powerful language and images are tools in the service of conveying powerful content: they are not an end in themselves, nor does the use of them give power to a story that is based on weak content.Note that the opening is very brief to provide the time necessary to read and discuss the story.In this lesson, students hear <i>The People Could Fly: The Picture Book</i> by Virginia Hamilton read aloud. Consider how to frame the read-aloud so your students understand why you are reading a picture book in middle school. Also consider how you will have them process the book as you read it aloud. The lesson suggests a series of questions that could be asked through a Think-Pair-Share protocol to help students process and engage with the story. This requires the teacher to pause periodically throughout the book. However, you may prefer to pose fewer questions so as to interrupt the story less often. Be sure to at least ask the questions after pages 9, 13, and 14, as well as the final question.Note that the story has some difficult scenes, and students may need support in navigating those scenes.The pages in <i>The People Could Fly</i> are not numbered. This lesson plan refers to each spread as one page—so for example, the text “Then, many of the people were captured” and the facing illustration are referred to as page 2.After hearing the story, students participate in a pair conversation, in which they consider the power of the words and images on particular pages. Doing this activity provides all students with time to reflect on the powerful story.If your school or district does not have a copy of <i>The People Could Fly</i>, seek another copy at your public library.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Please note that there are two titles of this name: <i>The People Could Fly</i> (Hamilton, reprint 1993) is an anthology of African American folk tales; the last selection in the anthology is the narrative referenced here. There is another title, <i>The People Could Fly: The Picture Book</i> (Hamilton, 2004), which is the exact text used in this lesson. If you cannot get a copy of the picture book, it would work to read aloud the story from the anthology for Work Time A and then also use that text for Work Time B. Rather than revisiting the pages listed in this lesson, select four brief passages or images from that text that are powerful.• If you cannot access either text, you can find an audio version of the story at: http://www.prx.org/pieces/58171-the-people-could-fly. You will need to create a (free) account. Use this for Work Time A. For Work Time B, go to http://www.costanzaknight.com/fly.html. This is an artist's retelling of the story, and you can use selected images and words from the site for Work Time B. Alternatively, you could just use this protocol: Read aloud the story, showing the pictures, for Work Time A and then revisit a few pictures and sentences for Work Time B. Consider what will work best for your class and gather the materials accordingly.• In advance, create the Powerful Stories anchor chart (see supporting materials).• Post: Learning target, Powerful Stories anchor chart.• Review: <i>The People Could Fly: The Picture Book</i> by Virginia Hamilton.

Lesson Vocabulary	Materials
enduring, power, content, empowering	<ul style="list-style-type: none">• <i>The People Could Fly</i> (picture book; one copy for teacher read aloud)• Powerful Stories anchor chart (new; teacher-created; see supporting materials)• Powerful Story note-catcher (one per student)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader (2 minutes)</p> <ul style="list-style-type: none"> As students enter, have them sit where they will be for the read-aloud of <i>The People Could Fly</i>. If your room allows you to gather students in a circle or on a rug, that is best. Tell students that today's lesson launches a new module, with a new topic. Over the next two lessons, they will learn more about what this module focuses on, but today you are going to begin by reading them a story. Be prepared to reassure students that you are not reading them a picture book because you think they are little kids; rather, assure them that this picture book is beautiful, difficult, and actually not for young children at all. Display the cover of <i>The People Could Fly</i> (either the physical book or by using an online image of the cover) and ask students: <ul style="list-style-type: none"> * "Who do you think this book will be about? Why do you think that?" Ask several students to share their thinking, making sure they cite evidence for their ideas. Do not tell them whether they are correct or incorrect. 	<ul style="list-style-type: none"> Using an image to launch a text allows students who struggle with texts to engage more easily.
<p>B. Reviewing the Learning Target (1 minute)</p> <ul style="list-style-type: none"> Direct students' attention to the posted learning target. Read it aloud to the class: <ul style="list-style-type: none"> * "I can analyze how the content, theme, images, and language in <i>The People Could Fly</i> give the story its enduring power." Focus students on the word <i>enduring</i>. Tell them that <i>enduring</i> means lasting a long time. Cold call on one student to define the word <i>power</i>. Listen for: "strong," "might," "force," or "strength." Tell students that we often talk about stories and words having power. We will be exploring what that means over the course of the module, but when we talk about a powerful story, we usually mean that the story makes us feel something strongly or that it changes our thinking in some way. Powerful stories are based on compelling <i>content</i>: they deal with interesting and important topics, and have themes that help readers understand the world. Powerful stories use tools – such as powerful language and images – to convey their content. Powerful stories often echo over time—their power remains for generation after generation. 	<ul style="list-style-type: none"> Posting learning targets allows students to reference them throughout the lesson to check their understanding. The targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students' Needs
<p>A. Reading Aloud: <i>The People Could Fly</i> (17 minutes)</p> <ul style="list-style-type: none"> • Read <i>The People Could Fly</i> aloud to the class, slowly and with expression, making sure to show the pictures and give students a chance to study at least a few of them. The point is to immerse the students in the story and let them experience its power, so do not interrupt the story too much. However, pause several times to let students respond to the story: It is powerful and at times upsetting, and they will need time to process it. • After you read page 3, ask students: <ul style="list-style-type: none"> * “Who is this story about?” * “This story is from the oral tradition, which means that it used to be told rather than read. What kinds of words is the author using to give the feeling that she is telling you a story, rather than the feeling that you are reading a book?” • After you read page 6, ask: <ul style="list-style-type: none"> * “Who is Sarah? Where and when do you think she lives?” * “Why is her situation so hard? What do you think she will do now?” • After you read page 9, ask: <ul style="list-style-type: none"> * “How did Toby help the slaves?” * “Do you think this is real? Why or why not?” • After you read page 13, ask: <ul style="list-style-type: none"> * “What happened to the slaves who could fly? What happened to the other slaves?” * “Why is Toby not crying or laughing?” • After you read page 14, ask: <ul style="list-style-type: none"> * “Why would the slaves who could not fly tell this story?” * “Why might the author tell it to you?” • Invite students to turn and talk with a partner about a final set of questions: <ul style="list-style-type: none"> * “What makes it beautiful? What makes it difficult?” • Cold call on two or three pairs to share out whole group. 	<ul style="list-style-type: none"> • Breaking up a text with questions can help struggling readers and ELL students process the text in chunks. • Turn and Talk allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students to practice their speaking and listening skills.



Work Time (continued)	Meeting Students' Needs
<p>B. Pair Conversation: What Gives This Story Its Power? (15 minutes)</p> <ul style="list-style-type: none">• Direct students' attention back to the learning target. The story they just heard is one that has enduring power: It has been powerful for many generations. Ask students to consider:<ul style="list-style-type: none">* "Can you think of any other stories that have <i>enduring power</i>?"• Cold call on two or three students and listen for them to mention fairy tales, myths, or religious stories.• Let students know that in this module, they will be considering what gives stories their power, starting with this story and continuing with others. At the end of the module, they will write a powerful story of their own.• Direct students' attention to the definition of <i>powerful</i> on the Powerful Stories anchor chart, and remind them that it may be helpful for them to refer to this in the next activity.• Ask students:<ul style="list-style-type: none">* "What was the content of this story? What was it about?"• Call on several students and add their thinking to the content column of the Powerful Stories anchor chart. Help them notice that the content of this story is important: it relates to a significant time in U.S. history, and helps us understand the experiences of slaves.• Tell students that in the next activity, they will consider the other columns on this anchor chart. As they return to their seats, make sure they remain seated in pairs.• Distribute one Powerful Story note-catcher to each student. Then tell students that now that they have read the story, they are going to consider how the images, words, and theme also give it power. Give directions:<ol style="list-style-type: none">1. You will hear parts of the book read aloud again and look at the picture.2. You and your partner notice powerful words and images for that page.3. You and your partner should record your ideas on your Powerful Story note-catcher.	<ul style="list-style-type: none">• Giving students the opportunity to discuss answers to questions in pairs before asking them to share with the whole group can ensure that all students are able to contribute to the whole group discussion.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Reread the text on page 5 and show students the image. Make sure to give them time to look carefully at it. Then prompt them to note what particular words and parts of the image are powerful. They should hold their thinking on the Powerful Story note-catcher. Consider modeling how you identify a powerful word, phrase, or image—you might use language like: “This pulled at me,” “This helped me imagine I was there,” or “This made me sad.”• Repeat this process with page 7, page 9 and page 10.• Finally, give partners time to discuss the theme of the story. Do not have students share out yet; you will do this in the next activity.	



Closing and Assessment	Meeting Students' Needs
<p>A. Adding to the Powerful Stories Anchor Chart (10 minutes)</p> <ul style="list-style-type: none"> • Direct students' attention to the posted Powerful Stories anchor chart. Help students notice that in pairs, they have thought about three more parts of the anchor chart: theme, language, and images. • Lead a debrief of students' pair work, beginning with the theme of the story. Ask several pairs to share their thinking. Listen for them to say: "The theme is that freedom is possible, whether you fly to it or walk to it," or "The theme is that people seek freedom at any cost." • Introduce students to the idea that a theme can make a story <i>empowering</i>. Tell students that some powerful stories are also empowering—they give people power or make them feel that they can accomplish a goal. It is often the theme of a story that makes it empowering. • Invite students to turn and talk with their partner. Ask: <ul style="list-style-type: none"> * "Why is the theme of this story empowering? Why would slaves tell and retell this story?" • Cold call on one or two pairs to share out. Listen for students to say something like: "Slaves would feel empowered by thinking about freedom, and in the story the slaves get the better of the overseer," "People draw strength from learning about the courage of their ancestors," or "Freedom can be from many things, not just slavery." • Add student thinking about theme to the Powerful Stories anchor chart. • Before calling on the pairs to share their thinking about powerful language and images, point out to the class that this story has powerful content, and that the language and images they are discussing help convey that powerful content. Reiterate that the language and images are tools the author uses to communicate this powerful content. • Ask students to share their thinking about powerful words and images in this story. Add their thinking to the Powerful Stories anchor chart. 	<ul style="list-style-type: none"> • Anchor charts provide a visual cue to students about what to do when you ask them to work independently. They also serve as note-catchers when the class is co-constructing ideas.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • None 	



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Grade 7: Module 3A: Unit 1: Lesson 1

Supporting Materials



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Powerful Stories Anchor Chart

What gives stories and poems their enduring power?

Powerful stories and language make you feel something or change your thinking

Story or poem	Content	Theme	Language	Images
<i>The People Could Fly</i>				
<i>Narrative of the Life of Frederick Douglass, Chapters 1 and 2</i>				
<i>“Negro Speaks of Rivers”</i>				
<i>Last Day of Slavery</i>				

Powerful Story note-catcher

Name: _____

Date: _____

After each selection from the story is read aloud, talk with your partner about what words and images you found powerful. Record your thinking on the chart below.

Pages in text	What is a phrase or sentence that you think is powerful? Write it on the paper and explain what it helps you understand or how it makes you feel.	What about the image is powerful? Tell which part of the image you are looking at and explain what it helps you understand or how it makes you feel.
5		
7		
9		
10		



Powerful Story note-catcher

Finally, talk with your partner about what you think the theme of this story is. Record your ideas below.

What do you think the theme of *The People Could Fly* is?

Remember:

A theme of a book is the message or the lesson that the author is trying to convey.

- * It is a statement that is broadly applicable to situations beyond the story.
- * A theme in *A Long Walk to Water* was: *Individuals can survive challenging environments in a variety of ways.*



EXPEDITIONARY
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Grade 7: Module 3A: Unit 1: Lesson 2

Introducing Historical Context: *Narrative of the Life of Frederick Douglass*



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can build on others' ideas during discussions. (SL.7.1)

I can determine an author's point of view or purpose in informational text. (RI.7.6)

Supporting Learning Targets

- I can build on others' ideas during discussions.
- I can understand the historical context of a piece of nonfiction.

Ongoing Assessment

- Students' observations during the Gallery Walk

Agenda

1. Opening
 - A. Entry Task: Introduction to Module 3A (5 minutes)
 - B. Reviewing Learning Targets and Language (10 minutes)
2. Work Time
 - A. Modified Gallery Walk (28 minutes)
3. Closing and Assessment
 - A. Introducing the Guiding Questions (2 minutes)
4. Homework
 - A. Complete Vocabulary: The Slave Trade and Abolition.

Teaching Notes

- In this lesson, students begin learning about the central text, *Narrative of the Life of Frederick Douglass*, and its historical context. As they read this text, students will analyze the author's point of view, purpose, and audience. To do this successfully, students first build their background knowledge about this time in history.
- This lesson has a modified Gallery Walk, similar to that from Module 2, Unit 1, Lesson 1. In that lesson, the topic of the module was the mystery; in this lesson, students know what the central text will be; the mystery is what they expect to find in the text.
- As part of the Gallery Walk, you will introduce the Historical Context anchor chart, on which students will hold their thinking about the historical context of the *Narrative*. The anchor chart has three sections that correspond to the overarching topics found in the book: slavery, the debate over slavery, and the life of Frederick Douglass.
- This lesson focuses on SL.7.1 and gives students an opportunity to interact in a variety of ways. Be deliberate in grouping students to ensure that all groups will be successful.
- Lessons 2–5 explore the historical context of the *Narrative* and provide a good opportunity for collaboration with social studies teachers to build a bridge between what students could potentially be learning in each class.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Before teaching this lesson, consider how you might build on your existing class norms and culture to create a space in which students can encounter challenging events and consider the questions of race and racism that this unit will raise. This lesson provides time to discuss how racial terms have changed over time; use your professional judgment and the suggestions on Talking to Students about Race (in the supporting materials) to adapt this discussion to meet the needs of your class. Be prepared for strong responses to these words, and be ready to directly explain their historical and present-day context and connotations. If you are new to this conversation, you may want to practice in advance with a colleague. Note: The word “n****er” will come up rarely, but students will encounter it in the <i>Narrative</i>. The word does not come up during the Gallery Walk in this lesson.• Make a specific plan for the conversation with students about race (in Opening Part B) that suits the needs of your students.• In advance: Find two or three images of the cover of <i>Narrative of the Life of Frederick Douglass</i>. Select images that vary in terms of Douglass’s age, how somber or inspired he looks, etc. You will display these during the Entry Task: Introduction to Module 3.• Prepare the items for the Gallery Walk. Note that the easiest way to do this, if you have access to laptops, is to pull up some of the images on laptops. Alternatively, you can print them out. All quotes should be printed out.• At station B, you need to display a map showing slave states and free states around 1850. An internet search will yield several options; also consider using the relevant page in the social studies textbook at your school.• When you set up your classroom for the Gallery Walk, post each item with a blank piece of chart paper next to it. Consider your classroom space and place the items in a way that will allow students to move freely and comfortably around them.• Post: Learning targets, Module 3 Guiding Questions (see supporting materials).



Lesson Vocabulary	Materials
autobiography, biography, tone, mood, context, synthesize	<ul style="list-style-type: none">• Images of the cover of <i>Narrative of the Life of Frederick Douglass</i>, an American Slave (two or three to display)• Entry Task: Introduction to Module 3 (one per student)• Talking to Students about Race (for teacher reference)• Gallery Walk Directions (one per student and one to display)• Document camera• Chart paper (eight pieces; one for each item in the Gallery Walk)• Gallery Walk Teacher's Guide (for teacher reference)• Historical Context anchor chart (new; teacher-created; see supporting materials)• Sticky notes (six to eight per student)• Module 3 Guiding Questions (one to display)• Vocabulary: The Slave Trade and Abolition (one per student)



Opening	Meeting Students' Needs
<p>A. Entry Task: Introduction to Module 3A (5 minutes)</p> <ul style="list-style-type: none"> • Display two or three images of the cover of <i>Narrative of the Life of Frederick Douglass</i>. • Distribute the Entry Task: Introduction to Module 3A. Direct students to look closely at the different covers and answer the questions. • Cold call on two or three students to share their responses, focusing on Questions 2 and 3. • Probe by asking students if they noticed the different ways in which Frederick Douglass is portrayed (as a wise old man? a defiant young man? timeless? from a specific time period? a black man? a man looking into the future? a sad, thoughtful man?). • Explain that this is the central text of Module 3A, and tell students you are excited that they will have the opportunity to read excerpts from this text, as it is compelling and very famous. Consider taking a quick show of hands to see who has heard of Frederick Douglass before. • Direct student attention to the title and ask: <ul style="list-style-type: none"> * “Based on the title and the author, is this a novel, a <i>biography</i>, or an <i>autobiography</i>?” • Listen for students to explain it is an autobiography. As necessary, review the difference between autobiography and biography and the prefix <i>auto-</i>. 	
<p>B. Reviewing Learning Targets and Language (10 minutes)</p> <ul style="list-style-type: none"> • Direct students' attention to the posted learning targets and read them aloud to the class: <ul style="list-style-type: none"> * “I can build on others' ideas during discussions.” * “I can understand the historical context of a piece of nonfiction.” • Explain that today they will learn more about the book and its historical <i>context</i>. Explain that a book like this can be read on its own, but they will better understand the book if they understand the context—that is, what was happening when it was written and how those events relate to the author and his or her purpose in writing. 	<ul style="list-style-type: none"> • When ELLs are asked to produce language, consider providing a sentence frame, sentence starter, or cloze sentence to assist with the structure required.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Ask students to imagine they are watching a video of Martin Luther King Jr. delivering his “I have a dream” speech. In order to truly understand the power of the famous speech, a person would need to understand the context of the time—it was 1963 and the civil rights movement was in full force. African Americans were still being prevented from getting a quality education, good jobs, and fair treatment. Without understanding the context, they might still be able to notice how King used language powerfully, but an understanding of the context would deepen their understanding of the message of his speech, the audience he was addressing, and why he chose specific ways to convey that message. • Explain to students that they will participate in a Gallery Walk today, during which they will look at a diverse collection of quotes, images, and lines that relate to the central text or to its context. At the end, they will <i>synthesize</i> their learning about the context. • Finally, tell students that they will be looking at quotes and documents from almost 200 years ago, when people used different terms for race than we use now, and when many whites were convinced that people who were not from Europe were inferior. Students will encounter hurtful ideas and offensive language. Remind them that they are exploring this history because it is important for them to understand what Frederick Douglass was responding to in his writing. • Lead a brief discussion about how racial terms have changed over the years. • Consider discussing the following terms: African American, black, Negro, n***er, white, Caucasian. Ask students: <ul style="list-style-type: none"> * “Which of these terms are respectful terms to use today?” * “Which of these terms are not respectful?” * “Are there any terms you see that we do not usually use today that used to be considered respectful (Negro)?” * “What terms will we use in this class to create a safe space and respect everyone?” • Consider a ground rule that no one may use the word n***er unless reading a historical source out loud, and that they can substitute “n-word” if they prefer. If setting this rule, think clearly out loud about why this is the rule. Students are not always clear on the difference between Negro and n***er, since they rarely see either in print. Be aware that you may need to set a time limit to this conversation and circle back to it later. • For additional guidance, refer to Talking to Students about Race in the supporting materials. 	



Work Time	Meeting Students' Needs
<p>A. Modified Gallery Walk (28 minutes)</p> <ul style="list-style-type: none">Remind students that as in the Gallery Walk in Module 2, their goal today is not to figure everything out. Instead, their goal is to start to notice ideas and questions that they will continue to explore in this module, and to build on one another's ideas through conversation.Distribute one copy of the Gallery Walk Directions to each student and display one copy using the document camera.Orient students to the chart paper displayed around the room. Use the Gallery Walk Teacher's Guide to guide students through the modified Gallery Walk protocol. Please note that you will introduce the Historical Context anchor chart in the course of the Gallery Walk.	<ul style="list-style-type: none">Use of protocols (like Gallery Walk) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students practice their speaking and listening skills.
Closing and Assessment	Meeting Students' Needs
<p>A. Introducing the Guiding Questions (2 minutes)</p> <ul style="list-style-type: none">Display the Module 3 Guiding Questions using the document camera. Ask a student to read them aloud:<ul style="list-style-type: none">"What gives stories and poems their enduring power?""How did Douglass's purpose and audience shape how he told his story?"Ask students to raise their hands when they know which of these questions they examined today, reminding students that there could be more than one.After most students have their hands up, ask a volunteer to share.Distribute the homework assignment, Vocabulary: The Slave Trade and Abolition. Briefly read aloud the terms on which it focuses and clarify directions.	<ul style="list-style-type: none">Guiding Questions provide motivation for student engagement in the topic and give a purpose to reading a text closely.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Complete Vocabulary: The Slave Trade and Abolition	<ul style="list-style-type: none">Helping students understand some key vocabulary that is central to this content will help them successfully grapple with a variety of informational texts.



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Grade 7: Module 3A: Unit 1: Lesson 2

Supporting Materials



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Entry Task: Introduction to Module 3

Name:

Date:

Directions: Please look closely at the book covers. Then answer the following questions.

1. What do you see? How do these images differ?

2. Which one of these covers makes you most interested in reading this book? Why?

3. What might this book be about?

Talking to Students about Race
(For Teacher Reference)

Note: This is a very context-specific issue. This resource is merely a reminder of some possible approaches and principles.

Process Suggestions

- Consider having students respond to the conversation or ideas in writing, either before or after discussion. This will make sure all students have time to process the ideas and will give you a chance to hear from all of them, even students who didn't want to speak in front of the whole class.
- Consider setting a time limit for the conversation and looping back to it later if necessary. You can create a “parking lot”—a piece of flip chart where you hold questions that you will not have time to address today but that the class will take up at another time.
- Seeing and hearing a teacher discuss issues of race clearly, thoughtfully, and openly is essential to this process. Do not monopolize the conversation, however. Make sure you have thought through your ideas in advance and can articulate them clearly and comfortably. Consider practicing in advance with a colleague if you are new to the conversation.

Content Suggestions

- Content will vary depending in part on the racial identities of the teacher(s) and students.
- Deal directly and sensitively with the word n***er. Students need to understand that in the mouths of white Americans, the word has so often been associated with hatred and violence. Historically, white Americans used it to highlight the belief that African Americans were inferior. Some discussion may ensue about other uses of this word, particularly within the African American community, but guide students to consider that the word can make a space unsafe and that it is, at the very least, not a word used in any professional setting.
- Some students are unclear on the difference between n***er and Negro; it is important that they understand that though we do not commonly use the word Negro any more, for many generations this was the term that African Americans used to refer to themselves, and it was not a term of disrespect. N***er, on the other hand, was not historically used by African Americans to refer to themselves; nor was it ever used by white Americans except as an epithet.
- For teachers of classes in which there are only a few African American students, there may need to be an explicit discussion with the class about why it's important to not ask those students, either directly or implicitly, to speak for “their race” on this or other issues.
- Tie the conversation about race to the broader conversation in your class about the importance of having a space in which ideas are expressed respectfully and students feel safe in sharing their questions and ideas

Talking to Students about Race
(For Teacher Reference)

Note: This is a very context-specific issue. This resource is merely a reminder of some possible approaches and principles.

Possible Structure for the Conversation

1. Tell students that today you will talk about how the class will make sure that, as they study this important time in history, the classroom is a safe and comfortable place for everyone to learn. Say that one way to do this is to be thoughtful about the terms we use to discuss race.
2. Refer to a list of terms posted on the board: African American, black, Negro, n***er, white, Caucasian. Ask students to think for a few minutes: Which of these terms are respectful terms to use today? Which of these terms are not respectful?
3. In the debrief, call on several volunteers to explain their response to each word. Make an effort to hear from many students, but do not force any student to participate. In the debrief, make sure that students realize the difference between Negro and n***er.
4. Finally, post the question: “What terms will we use in this class to create a safe space and respect everyone? What else should we keep in mind when talking about race?”
5. Give students several minutes to write, then call on several students to share out.
6. Collect all students’ writing to read. Consider creating a list of “Class Norms for Talking about Race” to post.



Gallery Walk Directions

Name:

Date:

Step 1. On My Own

Directions: Silently walk around the classroom and look at the different gallery items. At each item, consider the following questions:

What do you notice?

- How might this relate to the central text?
- How does my idea relate to someone else's?
- Using the sticky notes provided, place your answers on the paper next to the item.

Step 2. With My Group

Directions:

1. Read through the ideas placed by your classmates. Then discuss these questions and record your ideas on this sheet:

In which box (including the center one) on the Historical Context anchor chart would you place this item? Why?

Based on this item, what can you predict about the central text or its context?

2. After you have heard the groups report out, annotate your Historical Context anchor chart to indicate how each of the three boxes relates to the central text.



Gallery Walk Teacher's Guide
(For Teacher Reference)

Student Directions	Teacher's Guide
<p>Step 1. On My Own</p> <p>Directions: Silently walk around the classroom and look at the different gallery items. Thoughtfully consider these three questions.</p> <p>What do you notice? How might this relate to the central text? How does my idea relate to someone else's?</p> <p>Using the sticky notes provided, place your answers on the paper next to the item.</p>	<p>(10 minutes)</p> <p>Distribute one copy of the Gallery Walk Directions to each student and display one copy using the document camera. Ask students to read along as you read the directions aloud. Remind them that the purpose is to make predictions about the central text and its context. Tell students that they will do the next step in silence, but assure them they will have plenty of time to talk about their ideas later in the lesson.</p> <p>Explain that this is a chance for students to think alone before they think again together. This is also an opportunity for the teacher to see how well they build on one another's ideas.</p> <p>Explain you will now model Step 1 with Item A. Read it aloud and think aloud through the questions in Step 1. Consider saying something like this:</p> <p>"I notice this is a poem called "slaveships," so I think this is about slavery. I notice the author says they are packed in tight, like spoons. I think 'they' are slaves. I wonder why she says the 'belly of Jesus.' I wonder if Jesus is the name of the ship? I think lying for weeks and months in the 'sweat' and 'stink' of our own breath is terrible. I think Frederick Douglass may have written about slavery. Maybe he was a slave himself. I wonder if he came across in a slave ship."</p>



Gallery Walk Teacher's Guide
(For Teacher Reference)

Student Directions	Teacher's Guide
	<p>Distribute sticky notes (six to eight per student).</p> <p>Direct students to rotate around the room at their own pace. Remind them of norms for moving calmly in the room.</p> <p>Depending on the needs of your students, you may want to provide a more specific time for each student to spend at the pieces of evidence. Consider giving each student 2 minutes and an auditory cue when it's time to rotate.</p> <p>Consider playing quiet music during this time as an auditory cue that they should be silent.</p> <p>Consider participating in this step and placing your own sticky notes. This will help model the proper behavior and set a collegiate tone.</p>



Gallery Walk Teacher's Guide
(For Teacher Reference)

Student Directions	Teacher's Guide
<p>Step 2. With My Group</p> <p>Directions:</p> <p>1. Read through the ideas placed by your classmates. Then discuss these questions and record your ideas on this sheet:</p> <p>In which box (including the center one) on the Historical Context anchor chart would you place this item? Why?</p> <p>Based on this item, what can you predict about the central text or its context?</p>	<p>(8 minutes)</p> <p>As students finish, divide them into small groups and assign each group to sit at one of the items in the Gallery Walk.</p> <p>Display the Historical Context anchor chart and point out that students have a copy of this on the back of their Gallery Walk Directions. Tell students they will be using this chart over the next few days to keep track of what they learn about the historical context of <i>Narrative of the Life of Frederick Douglass</i>. Tell them you will give them a clean copy; the one for today is for them to mark up as they come to understand it. Today, they will focus on the main chart; they will use the vocabulary portion another day.</p> <p>Briefly review the word <i>context</i> (a reference to the “I have a dream” speech analogy may be helpful here), making sure to notice that students have used it before to talk about figuring out what a word means from its context—the sentences right around it. In this case, the word is used in a slightly different sense and refers to the people and events that affect this text and to which this text is responding.</p>



Gallery Walk Teacher's Guide
(For Teacher Reference)

Student Directions	Teacher's Guide
	<p>Explain to students that not all events that were happening around the time the book was written are relevant, so this chart will help them pay attention to the aspects of historical context that were most significant: what happened to Douglass before and after he wrote this book, what the experiences of slaves were like, and the debate over slavery that Douglass was participating in.</p> <p>Tell students that now they will think about which part of the anchor chart their item should go on. Some items could go in a few places; they should just make a thoughtful decision.</p> <p>Ask a student to read the directions for Step 2 aloud. Explain that the protocol will also encourage them to have the types of conversations in which they build on one another's ideas, as they did in the last Gallery Walk protocol, in Module 2.</p> <p>Tell the students to begin discussing their item. They will have 7 minutes to work. Consider posting a timer.</p> <p>Circulate among the groups to provide assistance and informally assess SL.7.1.</p>



Gallery Walk Teacher's Guide
(For Teacher Reference)

Student Directions	Teacher's Guide
<p>2. As you hear the different groups report out, annotate your Historical Context anchor chart to indicate what you have learned about the central text and how each of the three boxes relates to the central text.</p>	<p>(10 minutes)</p> <p>When most groups are done, refocus whole class. Tell the students that now you will think about what you have learned about the central text and how all of the pieces of the anchor chart fit together.</p> <p>Tell students that you'll begin by hearing from groups whose item would be placed right on the central text itself. Say: "If your item was about the text itself, raise your hand." Ask each group to offer one sentence about what their item told them about the central text. Remind other groups to listen carefully, as they will need to synthesize these comments in a few minutes. If a group volunteers an item that belongs somewhere else, kindly correct their categorization and assure them you will call on them when the class gets to that section.</p> <p>When all groups whose items are directly about the central text have shared, pause the class and ask students to take a minute to write down one or two sentences about what they have learned about the central text. They should write these sentences right on the picture of the book on the Historical Context anchor chart.</p>



Gallery Walk Teacher's Guide
(For Teacher Reference)

Student Directions	Teacher's Guide
	<p>Repeat this process with each remaining part of the Historical Context anchor chart. However, at the end of the other three sections, prompt students to write a sentence about how that section connects to the historical text. Call on several students to share out.</p> <p>Listen for:</p> <ul style="list-style-type: none">• Slavery: This relates to the central text because Frederick Douglass was a slave who escaped.• Debate over Slavery: This relates to the central text because after he escaped, Frederick Douglass worked with the abolition movement and participated in this debate, trying to convince people that slavery was wrong.• Life of Frederick Douglass: This relates to the central text because in it Douglass tells about events from his life.



Suggested Gallery Walk Items

Item A: “slaveships”

loaded like spoons
into the belly of Jesus
where we lay for weeks for months
in the sweat and stink of our own
breathing

—from “slaveships” by Lucille Clifton

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Item B: Map showing slave and free states before the Civil War (circa 1850)

Teacher-created—do an Internet search or use a copy of the social studies textbook at your school

Item C: Picture of slaves in a cotton field



Hubbard & Mix "Cotton field, Retreat Plantation, Port Royal Island, S.C" 1860

Suggested Gallery Walk Items

Item D: Quote from *Narrative of the Life of Frederick Douglass*

“There were no beds given the slaves, unless one coarse blanket be considered such, and none by the men and women had these. This, however, is not considered a very great privation. They find less difficulty from the want of beds, than from the want of time to sleep ... when this [work] is done, old and young, male and female, married and single, drop down side by side, on one common bed,—the cold, damp floor,—each covering himself or herself with their miserable blankets; and here they sleep until they are summoned to the field by the driver’s horn. ... Mr. Severe, the overseer, use to stand by the door of the quarter, armed with a large hickory stick and heavy cowskin, ready to whip anyone who was so unfortunate as not to hear, or, from any other cause, was presented from being ready to start for the field at the sound of the horn.”

Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.

Item E: Quote from *Narrative of the Life of Frederick Douglass*

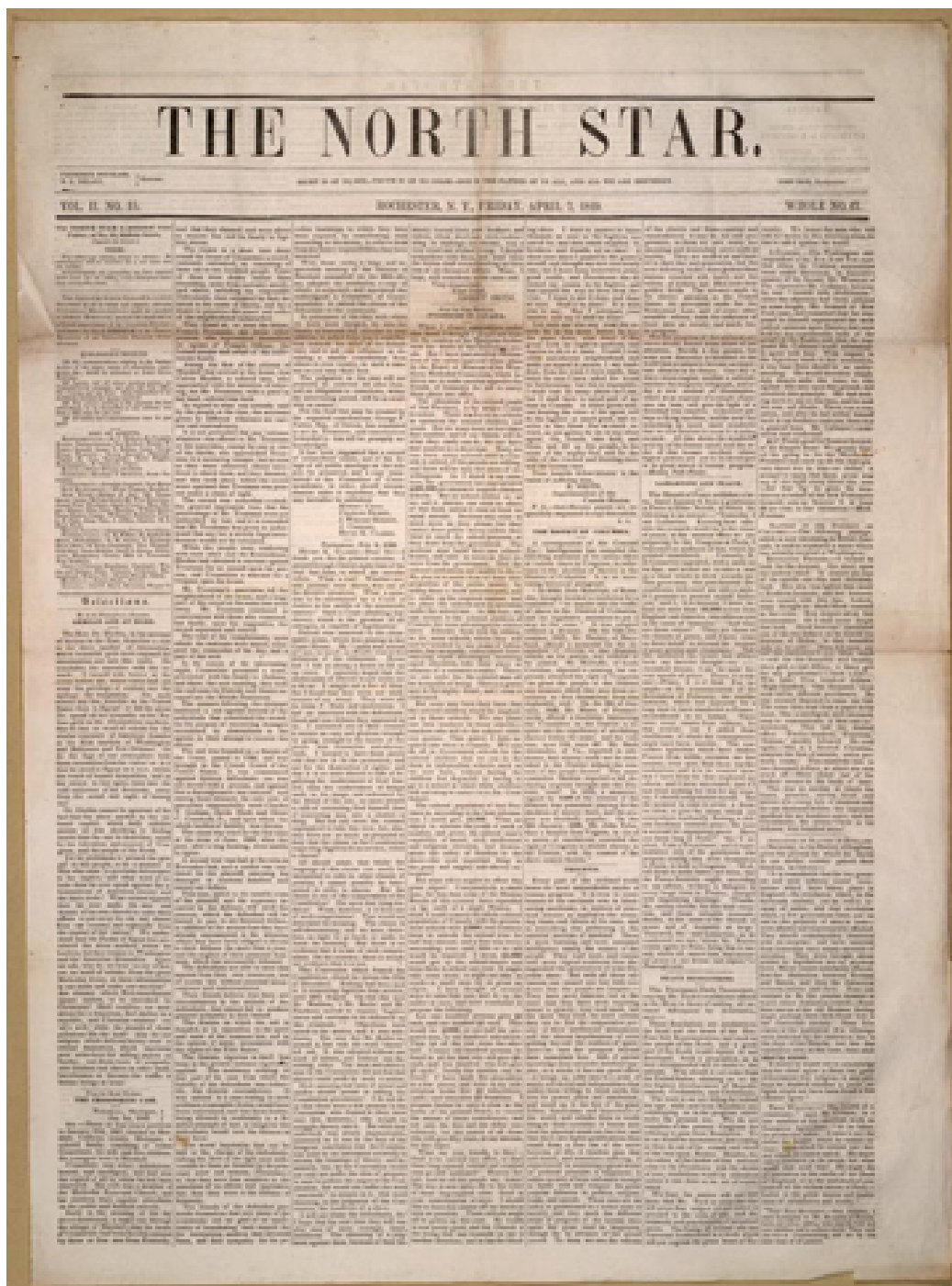
“I have been frequently asked how I felt when I found myself in a free State. I have never been able to answer the question with any satisfaction to myself. It was a moment of the highest excitement I ever experienced. I suppose I felt as one may imagine the unarmed mariner to feel when he is rescued by a friendly man-of-war from the pursuit of a pirate ... I felt like one who had escaped a den of hungry lions.”

Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.



Suggested Gallery Walk Items

Item F: Copy of *North Star*, the abolitionist newspaper Frederick Douglass published



The North Star First Edition, December 3, 1847, Rochester, NY (MSA SC 5557, M13,053) Editor Frederick Douglass/Martin R. Delaney Publisher William C. Nell



Suggested Gallery Walk Items

Item G: Defense of slavery

Quotes from “The Universal Law of Slavery” by George Fitzhugh (from *Africans in America*)

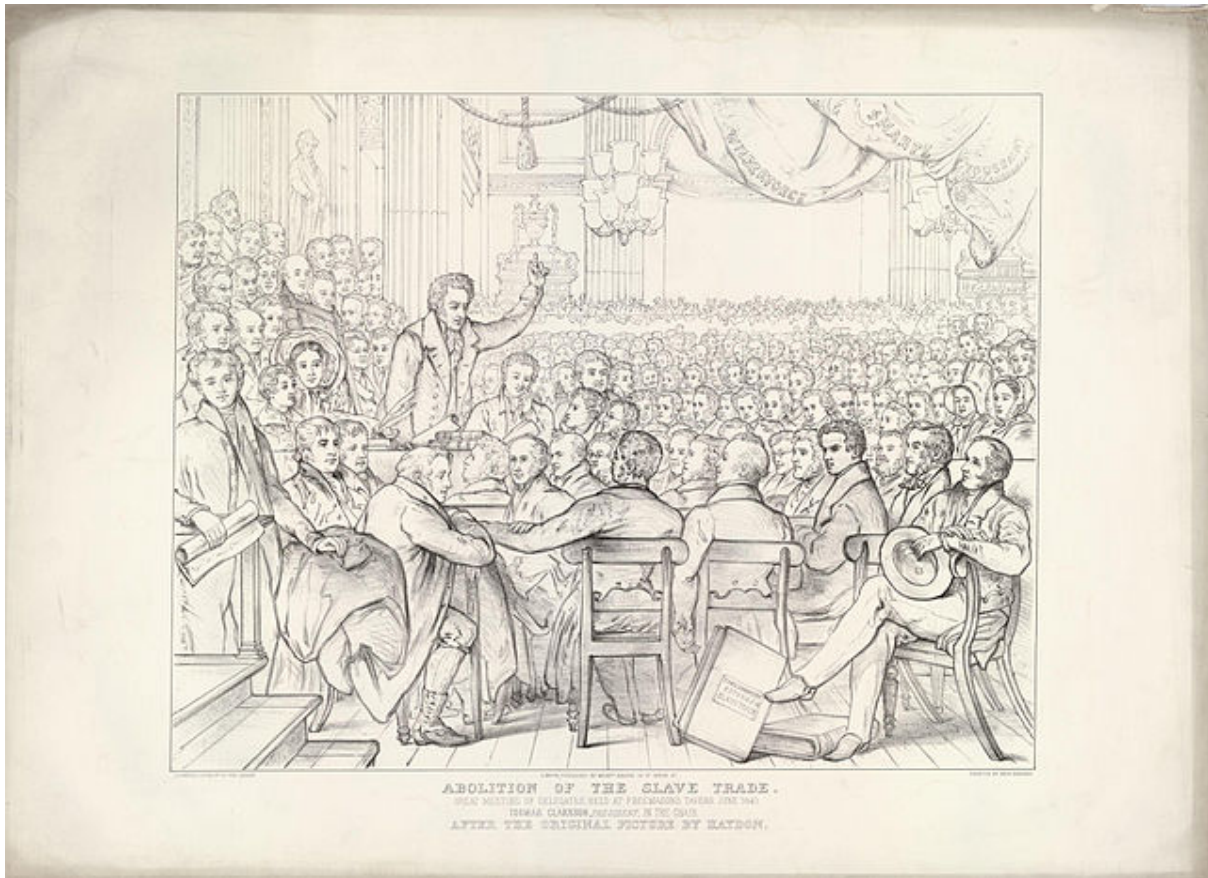
“He the Negro is but a grown up child, and must be governed as a child, not as a lunatic or criminal. The master occupies toward him the place of a parent or guardian.”

“... the negro race is inferior to the white race, and living in their midst, they would be far outstripped or outwitted in the chaos of free competition.”

“Our negroes are not only better off as to physical comfort than free laborers, but their moral condition is better.”

Fitzhugh, George. “The Universal Law of Slavery.” 1857. Public Domain

Item H: American Anti-Slavery Convention, 1840



'The Abolition of the Slave Trade' (The Anti-Slavery Society Convention, 1840) circa 1846-1864



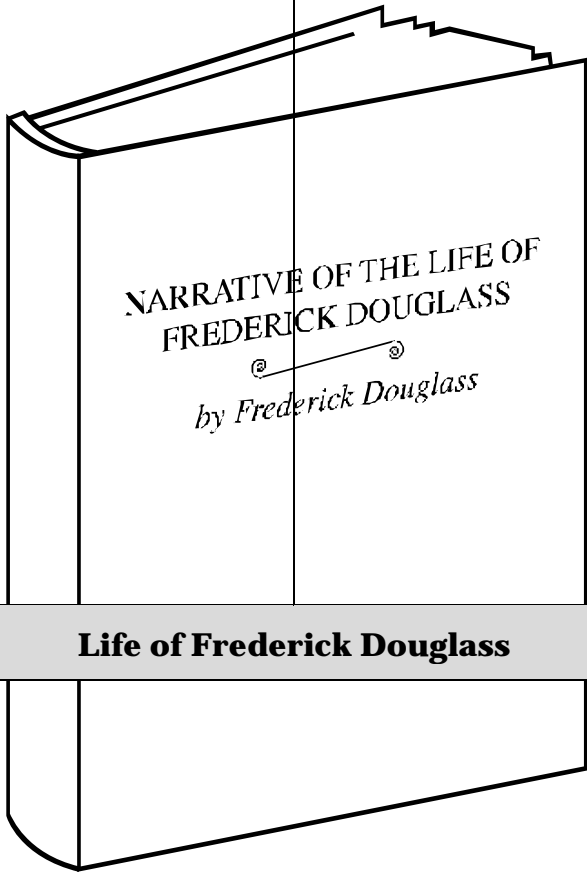
Module 3 Guiding Questions

What gives stories and songs their enduring power?

How did Douglass's purpose and audience shape how he told his story?



Historical Context Anchor Chart

Slavery	Debate over Slavery
	
Life of Frederick Douglass	
Vocabulary	

Vocabulary: The Slave Trade and Abolition

Name: _____

Date: _____

Directions: In class, we will read a several texts. Knowing the terms below will help you better understand these texts. Read the definitions, and underline or highlight key words in each definition.

Vocabulary	Definition
triangular slave trade	(n.) A trading system between three ports. The best-known triangular trading system is the transatlantic slave trade that operated from the late 16th to early 19th centuries, carrying slaves, cash crops, and manufactured goods between <u>West Africa</u> , <u>American</u> colonies, and the <u>European</u> colonial powers.
abolitionist	(n.) A person who believed in and often fought for the end of slavery.
system	(n.) A set of things working together as parts of a whole or an interconnecting network, like the slavery system in the United States.
enforced labor	(n.) Work that someone does against his or her will.
plantation	(n.) A large field that is used to grow crops, like tobacco, cotton, and sugar.
crops	(n.) Plants that are planted, grown, and often sold.
racial inequality	(n.) Also known as racism; discrimination based on race that affects the opportunities an individual can get.



Vocabulary: The Slave Trade and Abolition

Directions: Now fill in the blanks in the paragraph by using each word once. Check off each word you use to help you keep track of what is left.

- ☐ Triangular slave trade
- ☐ Abolitionist
- ☐ System
- ☐ Enforced labor
- ☐ Plantation
- ☐ Crops
- ☐ Racial Inequality

Slaves were brought over from Africa through the _____. Slaves were bought for cash _____, like cotton, sugar, and tobacco, which were traded in England for manufactured goods, like rum and guns. The _____ of slaves made white Southern _____ owners a lot of money. Many slave owners also believed in _____ and thought slaves were inferior to whites because of the color of their skin. They used this reasoning to justify their harsh treatment of African Americans. While there were many in the South who economically benefitted from slavery, Frederick Douglass was a famous _____ who fought for the end of slavery. A former slave himself, he witnessed the horrors of the _____ firsthand.



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 3

Building Context for the *Narrative*: Slavery in America



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can accurately use 7 th grade academic vocabulary to express my ideas. (L.7.6)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">I can draw conclusions about slavery in America and cite specific textual evidence to support them.	“Slave Trade” Text Dependent Questions



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Reviewing Homework and Learning Targets (5 minutes)2. Work Time<ol style="list-style-type: none">A. Images: Encountering Slavery in America (15 minutes)B. Close Reading: “<i>The Slave Trade</i>” (20 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Turn and Talk (2 minutes)B. Previewing Homework (3 minutes)4. Homework<ol style="list-style-type: none">A. Read the text on abolition and answer text-dependent questions.	<ul style="list-style-type: none">• PBS produced a series entitled <i>Freedom: A History of US</i>. Each episode on the video has an accompanying “webisode,” which is a combination of text and images, not another video.• Lessons 3, 4, and 5 all rely on texts from Webisode 5: A Fatal Contradiction. Those texts are included with the supporting materials.• The lessons also provide a time for students to work with images and/or video that relate to the texts they read. Encountering the material through multiple media will increase student engagement and deepen their understanding.• If you have access to the PBS video (and specifically to Episode 5: “A Fatal Contradiction”) consider showing clips of this video instead of doing the work with images in these lessons. The clips from the video that are relevant to this lesson and could be used in Work Time A are: “The Slave Trade,” and “Plantation Slavery (2:45 – 8:55) . If you choose to use the video instead of the work with images, adapt the worksheet to provide students with a place to take notes on the three focusing questions as they watch the video.• In Work Time A, students work with four images about slavery from the website <i>Freedom: A History of US</i>. The images can be found at http://www.pbs.org/wnet/historyofus/tools/browser5.html. You will look at: Slave ship, A Virginia slave group, Slaves in a cotton field, and A slave’s whip marks. Detailed directions for finding these images are on the Analyzing Images: Slavery in America handout.• Depending on your access to technology, you can either have students look at these images on line (the worksheet they use has directions for finding the images) or you can display them for the whole class. In either case, students should discuss the images with a partner before a short whole-class debrief.• These lessons deal with slavery in America. Be prepared to help students process the violence of this time. Also, many students will have questions about the ways in which American slavery was different from slavery in other places, and the role that race played in the evolution of the institution of slavery. An excellent resource to build your own background knowledge about these issues is the PBS series <i>Africans in America</i>.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• This lesson begins a series of three lessons focused on RI.7.1. Students read and analyze informational texts, citing textual evidence to support their thinking. They build their understanding of slavery, abolition, and the life of Douglass and hold these ideas on an anchor chart. Understanding this period in American history will be essential as they read <i>Narrative of the Life of Frederick Douglass</i> later in this unit.• For homework, students read a text about abolition and answer text-dependent questions. This text will be reviewed and reinforced in Lesson 4. There is an optional scaffolded version of the text for struggling readers who need vocabulary support.• In advance:<ul style="list-style-type: none">– Read “<i>The Slave Trade</i>” and “<i>Abolition</i>” texts from <i>Freedom: A History of US</i>, Webisode 5 – A Fatal Contradiction.– Decide how you will share the images related to slavery with students.– Review Equity Sticks Guidelines and make equity sticks (see supporting materials).– Decide which students may need “Abolition” text from <i>Freedom: A History of US</i>, Webisode 5: scaffolded version.– Post: Answers for Vocabulary Homework, learning target, and “Slave Trade” Text-Dependent Questions.



Lesson Vocabulary	Materials
equity, conclusions, evidence, cite, triangular slave trade, system, enforced labor, plantation, crops	<ul style="list-style-type: none">• Equity Sticks Guidelines (for teacher reference; see supporting materials)• Answers for Vocabulary Homework (one to display)• Equity sticks• Historical Context anchor chart (begun in Lesson 2)• Analyzing Images: Slavery in America (one per student and one to display)• Four images about slavery in America (see teaching notes)• Vocabulary: <i>The Slave Trade</i> and Abolition (from Lesson 2)• “<i>The Slave Trade</i>” text from <i>Freedom: A History of US</i>, Webisode 5 (one per student)• Document camera• “<i>The Slave Trade</i>” Text-Dependent Questions (one per student)• “<i>The Slave Trade</i>” Close Reading Guide (for teacher reference)• “Abolition” text from <i>Freedom: A History of US</i>, Webisode 5 (one per student)• “Abolition” text from <i>Freedom: A History of US</i>, Webisode 5: scaffolded version (optional; for students needing additional support)• “Abolition” Text-Dependent Questions, Part 1 (one per student)• “Abolition” Text-Dependent Questions, Part 1 (answers, for teacher reference)



Opening	Meeting Students' Needs
<p>A. Reviewing Homework and Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Review the Equity Sticks Guidelines with students.• Tell students you will use these sticks to call on students to participate during class, especially when asking them to share out after a period of individual or pair work.• Ask students to raise their hands if they know what <i>equity</i> means or if they can think of a word it is related to. Listen for them to refer to something that is equal or fair. Tell them that something that provides equity provides equal or fair access to a resource: In this case, equity sticks help make sure that everyone has a chance to think about questions asked in class and share their thinking.• Discuss the importance of being respectful of everyone's learning by pointing out to students that they should not comment if someone needs a moment to think, laugh at others' responses, or raise or wave their hands around when others are called on.• Direct students' attention to the posted Answers for Vocabulary Homework. Ask students to take 1 minute to correct their answers.• Use the equity sticks to call on one student to read the correct paragraph aloud to the class. Compliment the class for displaying respectful behavior while using equity sticks.• Ask students if they are still confused about any of the vocabulary words and clarify as necessary.• Direct students' attention to the posted learning target. Read it aloud:<ul style="list-style-type: none">* "I can draw conclusions about slavery in America and cite specific textual evidence to support them."• Use equity sticks to call on a student to define the words <i>draw conclusions</i>, <i>cite specific textual evidence</i>, and <i>support</i>.• Ask, "How will learning about slavery in America prepare you to read Douglass' <i>Narrative</i>?"• Use equity sticks to call on several students. Listen for them to notice that Douglass was a slave and he fought against slavery; point out that this is part of his historical context.	<ul style="list-style-type: none">• Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Images: Encountering Slavery in America (15 minutes)</p> <ul style="list-style-type: none"> • Make sure students are sitting in pairs. • Direct students' attention to the Historical Context anchor chart. Point out to them that today they will be adding to the Slavery part of this chart. First they will look at images to make predictions, then they will read to confirm or add to their thinking. • Display and distribute Analyzing Images: Slavery in America handout. Ask students to point to the three focusing questions, and then call on three students to read them out loud. Remind students that in order to analyze images, they will first record their observations, and then draw conclusions. • Next, ask students to examine and discuss four images related to slavery in America. Detailed directions for locating and analyzing these images are on the Analyzing Images: Slavery in America handout. • You might have each pair of students share a laptop for this work, or you might display them to the whole class, pausing after each image to allow pairs to discuss what they see. If students work in pairs on laptops, do a whole class debrief after they look at all images; if you are displaying them for the whole class, you might opt to discuss each one as a class before moving on to the next. Use equity sticks to call on pairs to share their thinking. 	<ul style="list-style-type: none"> • Consider the needs of your class and provide the support and framing they may need to process the most difficult of these images: the slave ship and the picture of a slave whose back is scarred with whip marks.
<p>B. Close Reading: “The Slave Trade” (20 minutes)</p> <ul style="list-style-type: none"> • Remind students that they will see vocabulary from Vocabulary: The Slave Trade and Abolition (from Lesson 2) in their work in this lesson and the next one. Encourage them to keep this out and refer to it as needed. • Distribute “The Slave Trade” text from <i>Freedom: A History of US</i>, Webisode 5. • Invite students to read the text to themselves as you read it aloud. Point out that a few words are defined below the text. • Ask students to underline phrases that seem particularly important and notice uses of the vocabulary words from the homework. Point out that the vocabulary they studied for homework is domain-specific: the words refer specifically to this topic. • After reading the text once, use the document camera to display “The Slave Trade” Text-Dependent Questions. Use “The Slave Trade” Close Reading Guide to guide students through a series of text-dependent questions. • Students will use this text and questions again in Lesson 4. They should either put it away or you can collect it. The work is not assessed. 	<ul style="list-style-type: none"> • Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency and comprehension for students: They are hearing a strong reader read the text aloud with accuracy and expression, and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations for students to read along silently in their heads as you read the text aloud.



Work Time (continued)	Meeting Students' Needs
	<ul style="list-style-type: none">• The vocabulary words that were given to students for homework the previous night and were reviewed during the entry task prepare students who struggle to make meaning of the text more easily. If you select additional words to preview, focus on words whose meaning may be difficult to determine using context clues from the text. It is important for students to practice using context clues to determine word meaning so that they become more proficient readers.



Closing and Assessment	Meeting Students' Needs
<p>A. Turn and Talk (3 minutes)</p> <ul style="list-style-type: none"> Ask students to turn and talk with a partner: <ul style="list-style-type: none"> Which of your predictions based on the images did your reading confirm? How did the reading extend the conclusions you drew from the images? 	<ul style="list-style-type: none"> Some students may benefit from being given sentence starters for Turn and Talk. For example: "My prediction was . . . The text confirmed it because . . ."
<p>B. Previewing Homework (2 minutes)</p> <ul style="list-style-type: none"> Distribute "Abolition" text from <i>Freedom: A History of US, Webisode 5</i> and "Abolition" Text-Dependent Questions, Part 1. Tell students that the word <i>abolition</i> means "wanting to get rid of slavery." Tell students that for homework, they should also read the text and answer the text-dependent questions. Remind them of the importance of rereading and looking into the text for specific evidence to support their answers. 	<ul style="list-style-type: none"> At this point, distribute "Abolition" text from <i>Freedom: A History of US, Webisode 5</i>: scaffolded version to the students you think will need extra support in completing the homework assignment.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> Read the text on abolition and answer text-dependent questions. 	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 3

Supporting Materials



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Equity Sticks Guidelines

Purpose

Equity sticks are a strategy to get all students to participate during class, especially when asking them to share out after a period of individual or pair work. Use equity sticks to ensure all students are engaged and accountable for their learning.

Procedure

1. Write the name of each student on a popsicle stick.
2. Keep the equity sticks in an open container, so they are easily accessible. If you have multiple sections, use a different color or a different container for each section.
3. Introduce equity sticks by showing students what the sticks look like, and pointing out that each student has one with his or her name on it.
4. State the purpose of equity sticks: They are a way to call on students to participate during class, especially when asking students to share out after a period of individual or pair work. They are called equity sticks because they help make sure that everyone has a chance to think about questions asked in class and share their thinking.
5. Tell students you will ask a question, give the class a few seconds to think, and then pull out a name using an equity stick. That student is then expected to respond. You can place the equity stick back in the container. However, if you are trying to have all students participate in a given class or lesson arc, you may want a separate container for those students you already called on with the equity sticks.
6. Note: It is important to ask the question, wait a few seconds, then call on a student. This ensures that all students consider the question that has been asked and mentally prepare a response.
7. Have students set norms around equity sticks by asking: “How can the class be respectful when others are sharing their thinking about questions?”
8. Guide students toward norms such as: “Don’t comment if someone needs a moment to think,” “Don’t laugh at others’ responses,” “Don’t raise or wave hands around when others are called on,” and “Try to answer the question in your head while someone else is answering.” These are things that students should already be accustomed to doing, but they may be worth reviewing now.
9. Remind students each time equity sticks are used that it is an expectation that everyone shares when they are called on. The discussion and ideas in class are richer when everyone is willing to participate. Equity sticks also help students be risk takers.



Equity Sticks Guidelines

Debrief

1. How did equity sticks help you engage in the lesson today?
2. What did the class do to make the use of equity sticks go well today?
3. What can the class do to improve the use of equity sticks in the classroom?



Answers for Vocabulary Homework

Slaves were brought over from Africa through the triangular slave trade. Slaves were bought for cash crops, like cotton, sugar, and tobacco, which were traded in England for manufactured goods, like rum and guns. The enforced labor of slaves made white Southern plantation owners a lot of money. Many slave owners also believed in racial inequality and thought slaves were inferior to whites because of the color of their skin. They used this reasoning to justify their harsh treatment of African Americans. While there were many in the South who economically benefited from slavery, Frederick Douglass was a famous abolitionist who fought for the end of slavery. A former slave himself, he witnessed the horrors of the system firsthand.



Analyzing Images: Slavery in America

Name: _____

Date: _____

Focus Questions:

- Why did slavery exist?
- How did slaves come to the U.S.?
- What was life like for enslaved Americans?

Today, you will analyze a series of images related to slavery and the slave trade. Look at each image carefully and note what you see. Then draw conclusions, trying to answer the focus questions above.

The images are all in the image browser associated with PBS: *History of US Webisode 5* resources and can be found at: <http://www.pbs.org/wnet/historyofus/tools/browser5.html>. Please note that you will only use some of the images. The text next to each image provides important information.

Image	I observe . . .	I conclude that . . .
Slave Ship		
A Virginia Slave Group		
Slaves in a Cotton Field		
A Slave's Whip Marks		

“The Slave Trade” Text from *Freedom: A History of US*, Webisode 5
<http://www.pbs.org/wnet/historyofus/web05/segment2.html>

1. Slavery first came to America with some of the earliest settlers. But they weren't the first people to own human beings. Slavery was an evil found around the world. There were jobs no one wanted to do, and, in the days before machinery, slaves seemed an answer. If you were on the losing side of a war, or were kidnapped by a rival tribe or a thief, you might end up a slave. Some Native Americans owned slaves. It was an ancient practice in Africa. But slavery in Africa was a **domestic institution**. In America it would go way beyond that, developing into a system of enforced labor on vast plantations. And while in Africa blacks were owned by other blacks, in America blacks were always owned by whites. In America it would always be racial slavery.
2. By the eighteenth century there had developed a special pattern to the American slave trade. New England Yankees often started it by taking their salted cod to the Caribbean island of Barbados—just north of Venezuela. There they traded the fish for cane sugar. Then they headed back north to Virginia where they loaded tobacco before sailing east across the Atlantic to England. In England the cargo was exchanged for guns and cloth and trinkets—all of which could be used to buy human beings in Africa. Then the slave ships sailed south from England to Africa to fill their holds with African men, women, and children—who were the most valuable cargo of all. Those people sailed west—against their wishes—and were usually taken to a Caribbean island or a southern port where the sea captains sold them for cash or more sugar. Finally, the crisscrossed triangular journey ended in Massachusetts or New York or Annapolis. Robert Walsh was an **eyewitness** of a slave ship in action. He wrote: “The slaves were all enclosed under grated hatchways, between decks. The space was so low they sat between each other's legs ... [and] there was no possibility of lying down, or at all changing their position, by night or day. Over the hatchway stood a ferocious-looking fellow with a scourge of many twisted thongs in his hand, who was the slavedriver of the ship.... The last parting sounds we heard from the unhallowed ship were the cries and shrieks of the slaves, suffering under some bodily **affliction**.”

Definitions:

Domestic: related to or based in the household

Institution: a system for organizing society that has existed for a long time

Eyewitness: someone who saw something themselves

Scourge: whip

Affliction: something that causes pain or suffering



“The Slave Trade” Text from *Freedom: A History of US*, Webisode 5

<http://www.pbs.org/wnet/historyofus/web05/segment2.html>

3. In Colonial times, there was slavery in both North and South. But slavery didn't make much sense in the North; farms were small and the farmer could often handle the work himself. The situation was different in the South. The crops that grew well there—tobacco, cotton, rice, and sugar—demanded large numbers of field workers. But there were few workers to be had—until the advent of African slavery.
4. By 1700 tens of thousands of African-born blacks are living in the American South, and the numbers are fast increasing. In 1705, in Virginia laws are passed that attempt to take away slaves' humanity. The Virginia Black Code says slaves are property, not people. But property that can think means trouble. So laws are passed to try and prevent thinking. One North Carolina law read this way: “The teaching of slaves has a tendency to **excite** dissatisfaction in their minds. Therefore, any free person who shall teach any slave to read and write shall be **liable to indictment**. If any slave shall teach, or attempt to teach, any other slave, he or she shall receive thirty-nine lashes on his or her bare back.”
5. When you do something you know is wrong, you usually try to convince yourself that it really is all right. Southerners begin to say that God created some people to be slaves and some to be masters. They say black people aren't as smart as white people. Then, to make that true, they pass laws that say it is a crime to teach blacks to read and write. One white woman in Norfolk, Virginia, who teaches free blacks in her home, is arrested and put in jail. Whites are losing their freedom too.

Definitions:

Excite: create or stir up

Liable to indictment: able to be charged with a crime



“The Slave Trade” Text-Dependent Questions

Name: _____

Date: _____

Questions	Answers
<p>In Paragraph 2</p> <p>1. What were the three main steps involved in the triangular slave trade?</p> <p>In Paragraph 2</p> <p>2. What were conditions like on the slave ships? Support your answer with evidence from the text.</p> <p>In Paragraph 3 and 4</p> <p>3. Why were there so many more slaves in the South than the North?</p> <p>4. Why did the Black Codes prohibit teaching slaves to read and write?</p> <p>In Paragraph 5</p> <p>5. How did some Southerners use racial differences to justify slavery?</p>	<p>Answer the questions in complete sentences. Notice that the answer to the second question should be 3 – 4 sentences long.</p>



“The Slave Trade” Close Reading Guide
(For Teacher Reference)

Questions	Teacher Guide
<p>In Paragraph 2</p> <p>1. What were the three main steps involved in the triangular slave trade?</p>	<p>Ask students to reread Paragraphs 1–2 and answer questions 1 and 2. Remind them that to answer these questions, they should first find the specific part of the text that will provide them with the information they need, and then closely reread those sentences to craft an answer. Answers, however, need to be in their own words.</p>
<p>In Paragraph 2</p> <p>2. What were conditions like on the slave ships? Support your answer with evidence from the text.</p>	<p>Remind them that the answer to #2 should be a main idea followed by two pieces of specific textual evidence that support that idea.</p> <p>Give students 5 minutes to work. Then use equity sticks to choose one or two pairs to share out, with a focus on making sure students hear clear and accurate thinking.</p> <p>When students share answers to question 2, point out strong use of relevant evidence; make sure students articulate how a specific piece of evidence supports their analysis of the text.</p>
<p>In Paragraphs 3 and 4</p> <p>3. Why were there so many more slaves in the South than the North?</p> <p>4. Why did laws prohibit teaching slaves to read and write?</p>	<p>Listen for students to say:</p> <p>1. Tobacco was shipped from the states to England, where it was traded for guns and rum, which were brought to Africa in exchange for humans. The humans were brought across the Atlantic to America.</p> <p>2. The conditions were terrible/inhumane/unbearable. Textual evidence will come mostly from the quote by Walsh.</p>
<p>In Paragraph 5</p> <p>5. How did some Southerners use racial differences to justify slavery?</p>	<p>Direct students to reread paragraphs 3 – 5 and answer the remaining questions. Use equity sticks to choose one or two pairs to share out.</p>



“The Slave Trade” Close Reading Guide
(For Teacher Reference)

Questions	Teacher Guide
	<p>Listen for students to say:</p> <ol style="list-style-type: none">3. In the South, there were large farms and the crops, such as cotton and tobacco, required lots of workers. In the North, smaller farms didn’t use as many workers.4. Laws made it illegal to teach slaves to read or write because people were trying to keep slaves from thinking and from making trouble or being dissatisfied.5. Some Southerners said that whites were smarter and that God intended for some people to be masters over other people.



“Abolition” Text from *Freedom: A History of US*, Webisode 5

<http://www.pbs.org/wnet/historyofus/web05/segment3.html>

1. Abolition! Back in 1765 Americans had shouted the word. Before the Revolution it was the hated British stamp tax the colonists wanted to **abolish**. Then the word began to be used with a new meaning. It was the slave trade some wanted to abolish, and then slavery itself. In 1775 Benjamin Franklin helped found the American Abolition Society. The Constitution said the slave trade could be officially ended in 1808. When Thomas Jefferson becomes president, he reminds everyone of that, and a law is passed ending the slave trade. Now, no additional people can be enslaved—at least not legally. An elated Jefferson said this: “I congratulate you, fellow citizens, on the approach of the period at which you may interpose your authority **constitutionally** to withdraw the citizens of the United States from all further participation in those violations of human rights which have been so long continued on the unoffending inhabitants of Africa.”
2. But ending the international slave trade doesn't put an end to slavery itself, which continues to grow by **natural increase**. And within the South a major internal slave trade develops. Many thinking people—both Northerners and Southerners—believe slavery is morally wrong. Yet few are willing to do anything about it. Slavery is a profitable way of life. Those who do speak out—the abolitionists—aren't very popular. Many people argue that if slavery is abolished it will wreck the Southern economy. James Henry Hammond was one of them. He said, “Do you imagine you could prevail on us to give up a thousand million dollars in the value of our slaves, and a thousand million more in the value of our lands?”
3. The Southern leaders don't seem to understand. Immigrants and ideas and inventions are beginning to change the North. The South will be left out of much of that excitement. The Frenchman Alexis de Tocqueville visits the United States and observes a free state and a slave state. He writes about what he sees: “On the north bank of the Ohio, everything is activity, industry; labor is honored; there are no slaves. Pass to the south bank and the scene changes so suddenly that you think yourself on the other side of the world; the **enterprising** spirit is gone.”

Definitions:

Abolish: to officially end a law or system

Interpose: to put yourself between two things

Constitutionally: in agreement with the Constitution

Natural increase: when a population grows because more people are born

Enterprising: able to think of and carry out new ideas

“Abolition” Text from *Freedom: A History of US*, Webisode 5

<http://www.pbs.org/wnet/historyofus/web05/segment3.html>

4. And yet still, because of the huge importance of cotton, the South remains the wealthiest part of the nation. Both North and South are jealous of political power. Each wants to dominate the government in Washington. But as long as Congress is evenly divided between slave states and free states, there is some stability. Then, in 1820, Missouri asks to enter the Union as a slave state. Northerners are alarmed. If Missouri becomes a state, the North will be outvoted in Congress. What can be done? Finally, a solution is found. Maine is carved from Massachusetts and made into a state, a free state. That keeps the balance of free and slave states. At the same time, the territories north of Missouri's southern border are to remain free. That action is called the Missouri Compromise. It keeps North and South talking to each other, but just barely. In 1845 slaveowner James Hammond writes this to an abolitionist. He says: “I **repudiate**, as ridiculously absurd, that much lauded dogma of Mr. Jefferson that ‘all men are born equal.’ No society has ever yet existed without a natural variety of classes. Slavery is truly the cornerstone and foundation of every well-designed and durable republican **edifice**.”
5. Meanwhile, Mr. Hammond and his planter friends are falling out of step with the European world. There, in the first half of the nineteenth century, most nations outlaw slavery. The Europeans begin to criticize the United States for allowing it. There are also white Northerners who are increasingly speaking out against slavery. By 1840 there are said to be about 2,000 abolitionist societies in the North. While some talk of gradually freeing the slaves and even paying the owners the cash value of their slaves, most abolitionists don't think anyone should be paid for owning anyone else. They want to end slavery—bam—just like that—and too bad for the slave owners. William Lloyd Garrison, a white man from Massachusetts, is the founder of the American Anti-Slavery Society and the publisher of the leading abolitionist newspaper, *The Liberator*. He says, “I do not wish to think, or speak, or write with **moderation**. No! Tell a man whose house is on fire, to give a moderate alarm, but urge me not to use moderation in a cause like the present. I am in earnest—I will not retreat a single inch—and I WILL BE HEARD.”

Definitions:

Repudiate: deny, reject

Edifice: building

Moderation: within reasonable limits, not calling for extreme action

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“Abolition” Text from *Freedom: A History of US*, Webisode 5: Scaffolded Version

<http://www.pbs.org/wnet/historyofus/web05/segment3.html>

Name: _____

Date: _____

Directions: As you read, take gist notes and reference the vocabulary to make meaning of the text. Then answer the text-dependent questions.

Text	Gist Notes and Vocabulary
1. Abolition! Back in 1765 Americans had shouted the word. Before the Revolution it was the hated British stamp tax the colonists wanted to abolish. Then the word began to be used with a new meaning. It was the slave trade some wanted to abolish, and then slavery itself. In 1775 Benjamin Franklin helped found the American Abolition Society. The Constitution said the slave trade could be officially ended in 1808. When Thomas Jefferson becomes president, he reminds everyone of that, and a law is passed ending the slave trade. Now, no additional people can be enslaved—at least not legally . An elated Jefferson said this: “I congratulate you, fellow citizens, on the approach of the period at which you may interpose your authority constitutionally to withdraw the citizens of the United States from all further participation in those violations of human rights which have been so long continued on the unoffending inhabitants of Africa .”	Abolition —banning of slavery Legally —by law Elated —very happy Interpose —to put yourself between two things Authority constitutionally —power one has because of the Constitution Unoffending inhabitants of Africa —Africans that do not cause problems



“Abolition” Text from *Freedom: A History of US*, Webisode 5: Scaffolded Version

<http://www.pbs.org/wnet/historyofus/web05/segment3.html>

Directions: As you read, take gist notes and reference the vocabulary to make meaning of the text. Then answer the text-dependent questions.

Text	Gist Notes and Vocabulary
2. But ending the international slave trade doesn’t put an end to slavery itself, which continues to grow by natural increase . And within the South a major internal slave trade develops. Many thinking people—both Northerners and Southerners—believe slavery is morally wrong. Yet few are willing to do anything about it. Slavery is a profitable way of life. Those who do speak out—the abolitionists—aren’t very popular. Many people argue that if slavery is abolished it will wreck the Southern economy . James Henry Hammond was one of them. He said, “Do you imagine you could prevail on us to give up a thousand million dollars in the value of our slaves, and a thousand million more in the value of our lands?”	<p>International—involving more than one country</p> <p>Natural increase - when a population grows because more people are born</p> <p>Internal—within a region</p> <p>Profitable—making money</p> <p>Economy—the system by which a country’s money and goods are made and used</p> <p>Prevail—an idea that is successful in the end</p>



“Abolition” Text from *Freedom: A History of US*, Webisode 5: Scaffolded Version

<http://www.pbs.org/wnet/historyofus/web05/segment3.html>

Directions: As you read, take gist notes and reference the vocabulary to make meaning of the text. Then answer the text-dependent questions.

Text	Gist Notes and Vocabulary
<p>3. The Southern leaders don't seem to understand.</p> <p>Immigrants and ideas and inventions are beginning to change the North. The South will be left out of much of that excitement. The Frenchman Alexis de Tocqueville visits the United States and observes a free state and a slave state. He writes about what he sees: “On the north bank of the Ohio, everything is activity, industry; labor is honored; there are no slaves. Pass to the south bank and the scene changes so suddenly that you think yourself on the other side of the world; the enterprising spirit is gone.”</p>	<p>Immigrants—those who enter another country to live there permanently</p> <p>Industry—businesses that make a particular type of thing or service</p> <p>Enterprising—having the ability to think of new activities or ideas and make them work</p>



“Abolition” Text from *Freedom: A History of US*, Webisode 5: Scaffolded Version

<http://www.pbs.org/wnet/historyofus/web05/segment3.html>

Directions: As you read, take gist notes and reference the vocabulary to make meaning of the text. Then answer the text-dependent questions.

Text	Gist Notes and Vocabulary
<p>4. And yet still, because of the huge importance of cotton, the South remains the wealthiest part of the nation. Both North and South are jealous of political power. Each wants to dominate the government in Washington. But as long as Congress is evenly divided between slave states and free states, there is some stability. Then, in 1820, Missouri asks to enter the Union as a slave state. Northerners are alarmed. If Missouri becomes a state, the North will be outvoted in Congress. What can be done? Finally, a solution is found. Maine is carved from Massachusetts and made into a state, a free state. That keeps the balance of free and slave states. At the same time, the territories north of Missouri's southern border are to remain free. That action is called the Missouri Compromise. It keeps North and South talking to each other, but just barely. In 1845 slaveowner James Hammond writes this to an abolitionist. He says: “I repudiate, as ridiculously absurd, that much lauded dogma of Mr. Jefferson that ‘all men are born equal.’ No society has ever yet existed without a natural variety of classes. Slavery is truly the cornerstone and foundation of every well-designed and durable republican edifice.”</p>	<p>Dominate—to control someone or something</p> <p>Repudiate—to refuse to accept or continue with something</p> <p>Lauded dogma—firm beliefs that are praised</p> <p>Durable—lasting</p> <p>Edifice—a building</p>



“Abolition” Text from *Freedom: A History of US*, Webisode 5: Scaffolded Version

<http://www.pbs.org/wnet/historyofus/web05/segment3.html>

Directions: As you read, take gist notes and reference the vocabulary to make meaning of the text. Then answer the text-dependent questions.

Text	Gist Notes and Vocabulary
5. Meanwhile, Mr. Hammond and his planter friends are falling out of step with the European world. There, in the first half of the nineteenth century, most nations outlaw slavery. The Europeans begin to criticize the United States for allowing it. There are also white Northerners who are increasingly speaking out against slavery. By 1840 there are said to be about 2,000 abolitionist societies in the North. While some talk of gradually freeing the slaves and even paying the owners the cash value of their slaves, most abolitionists don't think anyone should be paid for owning anyone else. They want to end slavery—bam—just like that—and too bad for the slave owners. William Lloyd Garrison, a white man from Massachusetts, is the founder of the American Anti-Slavery Society and the publisher of the leading abolitionist newspaper, <i>The Liberator</i> . He says, “I do not wish to think, or speak, or write with moderation. No! Tell a man whose house is on fire, to give a moderate alarm, but urge me not to use moderation in a cause like the present. I am in earnest—I will not retreat a single inch—and I WILL BE HEARD.”	Moderation - within reasonable limits, not calling for extreme action

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“Abolition” Text-Dependent Questions, Part 1

Name: _____

Date: _____

Directions: Read the “Abolition” text. Then answer the questions below.

Part 1

Questions	Answers
Paragraph 1 1. How did the slave trade end?	
Paragraph 2 2. What does morally wrong mean? Given what you learned yesterday, what would someone who argued that slavery was morally wrong say about why slavery should end?	
Paragraph 2 3. What did James Henry Hammond think about ending slavery? Underline three words or phrases in the text that support your answer.	
Paragraph 4 4. Why does having new states join the Union cause disagreement between the Northern and Southern states? 5. What was the Missouri Compromise and why was it important?	



“Abolition” Text-Dependent Questions, Part 1

Questions	Answers
<p>Paragraph 4</p> <p>6. What would James Henry Hammond say about whether or not slavery should end?</p>	
<p>Paragraph 5</p> <p>7. What did European countries decide about slavery?</p> <p>8. What is the debate in the abolition movement over how slavery should end?</p>	

“Abolition” Text-Dependent Questions, Part 1
(Answers, for Teacher Reference)

Name: _____

Date: _____

Directions: Read the “Abolition” text. Then answer the questions below.

Part 1

Questions	Answers
<p>Paragraph 1</p> <p>1. How did the slave trade end?</p>	<p>The Constitution said the slave trade could be ended in 1808. Jefferson, the president, reminded the government of this and a law was passed that ended the slave trade.</p>
<p>Paragraph 2</p> <p>2. What does morally wrong mean? Given what you learned yesterday, what would someone who argued that slavery was morally wrong say about why slavery should end?</p>	<p>Morally wrong means that it is unethical or goes against your beliefs. Someone who believed slavery was morally wrong would say that slavery should end because slaves were treated terribly both on the trip to the Americas and after they arrived. They were kept in inhumane conditions during the boat trip, and they were whipped. In addition, they were treated like property, not people – laws were passed saying that they were not allowed to learn to read or write.</p>
<p>Paragraph 2</p> <p>3. What did James Henry Hammond think about ending slavery? Underline three words or phrases in the text that support your answer.</p>	<p>Hammond said that slavery should not end because it would cost Southern slaveholders too much, both because of the value of the slaves and because they would also not be able to work their large plantations.</p>



“Abolition” Text-Dependent Questions, Part 1
(Answers, for Teacher Reference)

Questions	Answers
<p>Paragraph 4</p> <p>4. Why does having new states join the Union cause disagreement between the Northern and Southern states?</p> <p>5. What was the Missouri Compromise and why was it important?</p> <p>6. What would James Henry Hammond say about whether or not slavery should end?</p>	<p>Both the North and the South want to have the most power in the Congress. When a new state wants to join, they argue over whether or not it will be a free state or a slave state, because that will give one side or the other more power.</p> <p>The Missouri Compromise was an agreement made in 1820, when Missouri was joining the Union as a slave state. To keep the balance of power, Maine also joined, but as a free state. The Missouri Compromise kept the North and South together, but there was still a lot of tension.</p> <p>He would say it should not end because he did not think that all people were equal – he said that slavery was an important part of the social structure.</p>
<p>Paragraph 5</p> <p>7. What did European countries decide about slavery?</p> <p>8. What is the debate in the abolition movement over how slavery should end?</p>	<p>European countries mostly banned slavery in the early 1800s.</p> <p>The debate is over how soon slavery should end and whether or not slave owners should be paid for their slaves.</p>



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 4

Building Context for the *Narrative*: The Abolition Movement



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)

I can accurately use 7th grade academic vocabulary to express my ideas. (L.7.6)

Supporting Learning Targets

- I can draw conclusions about the abolition movement in America and cite specific textual evidence to support them.

Ongoing Assessment

- “Abolition” from *Freedom: A History of US*, Webisode 5: Text-Dependent Questions, Part 1 (from homework)
- “Abolition” from *Freedom: A History of US*, Webisode 5: Text-Dependent Questions, Part 2



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Entry Task (10 minutes)2. Work Time<ol style="list-style-type: none">A. Analyzing Images: The Abolition Movement (5 minutes)B. Close Reading: “Abolition” Text (25 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Adding to the Historical Context Anchor Chart (5 minutes)4. Homework<ol style="list-style-type: none">A. Add three more ideas to the “Debate over Slavery” section of the Historical Context anchor chart, student version	<ul style="list-style-type: none">• Students continue to analyze informational texts and cite evidence to support their analysis. This lesson is the final practice with this skill before the Mid-Unit 1 Assessment. Students add what they learned about slavery to the Historical Context anchor chart. After briefly working with images related to the abolition movement, students work with the Abolition text to practice short constructed responses.• If you have access to the PBS video <i>Freedom: A History of US</i> (and specifically to Episode 5: “A Fatal Contradiction”) consider showing a clip of this video instead of doing the work with images in Work Time A. The clip from the video that is relevant to this lesson is “Abolition,” (8:55 to 12:28). If you choose to use the video instead of the work with images, show the clip and then ask students to turn and talk about the question: How did this video add to your understanding of the abolition movement?• In Work Time A, students work with three images about slavery from the website <i>Freedom: A History of US</i>. The images can be found at http://www.pbs.org/wnet/historyofus/tools/browser5.html. You will look at: Anti Slavery Almanac, The Philadelphia Anti-Slavery Society, and Frederick Douglass. In advance, find these images and determine how to share them with the class.• In advance: Gather the three images related to the abolition movement for Work Time A.• Review the “Abolition” Close Reading Guide and decide how you will post the exemplar answers for questions 1 and 3 (the first one you will construct with students, so you need a way to write so they can see your answer; the third one can be prepared in advance and posted.)• Post: Historical Context anchor chart, learning targets.



Lesson Vocabulary	Materials
institution, abolition, abolitionist	<ul style="list-style-type: none">• Historical Context anchor chart, student version (one per student)• “Slave Trade” text (from Lesson 3)• “Slave Trade” Text Dependent Questions (from Lesson 3)• Analyzing Images: Slavery in America (from Lesson 3)• Historical Context anchor chart (begun in Lesson 2; see “for teacher reference” version in supporting materials)• “Abolition” text from <i>Freedom: A History of US</i>, Webisode 5 (From Lesson 4)• “Abolition” Text Dependent Questions (answers, for teacher reference) (from Lesson 3)• Abolition Text Dependent Questions, Part 2 (one per student)• “Abolition” Text: Close Reading Guide (for teacher reference)• Equity sticks• Three images related to the abolition movement (one to display; teacher created, see Teaching Notes)• Document camera



Opening	Meeting Students' Needs
<p>A. Entry Task (10 minutes)</p> <ul style="list-style-type: none"> • Distribute the Historical Context anchor chart, student version and ask students to take out the “Slave Trade” text, “Slave Trade” Text Dependent Questions, and Analyzing Images: Slavery in America (all from Lesson 3). • Ask students to look over their notes and write down two ideas for information they might add to the Slavery section of the anchor chart. Remind them that answers to the three focusing questions on the Analyzing Images worksheet should be included. • Use equity sticks to call on students to share what they would add, and scribe answers on the class version of the Historical Context anchor chart. Prompt students to add the ideas to their own anchor charts. • The Historical Context anchor chart (for teacher reference) may be helpful to you in guiding this conversation. • Finally, point out to students that the vocabulary words from Lesson 2 are at the bottom of their version of the anchor chart. They should use these words in their writing and speaking. • Finally, direct students' attention to the learning target for the day. Ask them: How is this similar to the learning target from yesterday? Listen for students to notice that they will continue to draw conclusions and support them with evidence. Ask them: How is this different from yesterday? Listen for them to notice that today the topic is abolition, not slavery. • Remind students that they are building background knowledge in order to read <i>Narrative of the Life of Frederick Douglass</i>. Ask them, “What section of the anchor chart do you think this might fit into? How will this help you understand the <i>Narrative</i>?” Listen for students to notice that this will fit into the Debate over Slavery section, that Douglass was an abolitionist, that this is part of the historical context of the <i>Narrative</i>. 	<ul style="list-style-type: none"> • Anchor charts serve as note-catchers when the class is co-constructing ideas. They are a visual way of connecting ideas across multiple lessons. In this case, the anchor chart is building students' background knowledge in order to prepare to read <i>Narrative of the Life of Frederick Douglass</i> later in this unit. • Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. The targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity. They connect a series of lessons, but also highlight differences in content or skill across an arc.



Work Time	Meeting Students' Needs
<p>A. Analyzing Images: The Abolition Movement (5 minutes)</p> <ul style="list-style-type: none"> • Display three images related to the abolition movement. For each image, ask students: What do you see? How does this image connect to the abolition movement? • Keep the discussion brief; this is primarily a way to help students synthesize and engage with the Abolition reading they did for homework. 	<ul style="list-style-type: none"> • Many students will benefit from seeing questions posted via a document camera.
<p>B. Close Reading: “Abolition” Text (25 minutes)</p> <ul style="list-style-type: none"> • Next, ask students to take out their homework: the “Abolition” text and “Abolition” Text-Dependent Questions, Part 1. Invite them to turn and talk with a partner about their responses to the questions. • After students have worked for several minutes, use equity sticks to call on several students to share their answers to questions 1, 4 and 8, as well as any other question with which you observed many students struggling. Clarify as necessary. Make sure to review the meanings of the word <i>abolition</i> and <i>institution</i>. You may find “Abolition” Text Dependent Questions (Answers, for teacher reference) useful. • Finally, ask students to turn and talk to a partner about how rereading specific portions of the text as they answered questions helped them to write accurate and precise answers to those questions. Ask several pairs to share out, and reinforce the idea that rereading specific sections of a text is something that strong readers do as they make meaning of a text. Let students know that in the next lesson they will complete an assessment of how they can make meaning of a text and support their conclusions with specific textual evidence. They will have further practice with this today. • Ask: <ul style="list-style-type: none"> * “Which section of the anchor chart would the information from the “Abolition” reading fit into?” • Use the equity sticks to call on one or two students. Listen for: “Debate over Slavery.” Tell students that they will add information to this part of the chart later in class. • Display and distribute Abolition Text Dependent Questions, Part 2. Use the Abolition Close Reading Guide (for teacher reference) to guide students through these questions, which provide focused practice on using evidence to support the conclusions drawn from a text. 	<ul style="list-style-type: none"> • Multiple opportunities to practice a skill before being assessed allows struggling students to have time to grapple with what is being asked of them. • Students who struggled on the homework would benefit from working in a small group with a teacher as they continue to practice the skill of drawing conclusions and supporting them with evidence from the text in this lesson.



Closing and Assessment	Meeting Students' Needs
<p>A. Adding to the Historical Context Anchor Chart (5 minutes)</p> <ul style="list-style-type: none">• Tell students that for homework, they will add what they have learned to the Debate over Slavery section of the Historical Context anchor chart, student version. Remind students that this could include vocabulary and that they should refer to the “Abolition” text, “Abolition” Text-Dependent Questions and “Abolition” images or video segments for ideas.• Ask students to turn and talk to a partner about one idea they might add to the anchor chart. Use equity sticks to call on several students to share out, noticing and naming students’ ability to select a central idea and express it clearly and in their own words. Prompt every student to write one strong example on their anchor chart so that they have it to refer to as they do their homework.• Explain to the students that for homework, they should add at least three more ideas to the Debate over Slavery section of the anchor chart.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Add three more ideas to the Debate over Slavery section of the Historical Context Anchor Chart, student version.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 4

Supporting Materials



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Historical Context Anchor Chart, Student Version

Name: _____

Date: _____

Slavery	Debate over Slavery
Life of Frederick Douglass	
Vocabulary	
Triangular slave trade	Plantation
Abolitionist	Crops
System	Racial Inequality
Enforced labor	



Historical Context Anchor Chart
(For Teacher Reference)

Note: Different parts of this anchor chart are completed in different lessons.

Slavery	Debate over Slavery
<ul style="list-style-type: none">* Triangular slave trade brought African slaves to America: tobacco was shipped from America to England, where it was traded for guns and rum, which were brought to Africa in exchange for humans; the humans were brought across the Atlantic to America* Conditions were terrible on slave ships—crowded, violent* Slaves worked the plantation fields in the South, where crops such as cotton, tobacco and rice were grown and sold for money* Slaves were treated with great violence* Laws defined slaves as property and it was illegal to teach slaves to read or write	<ul style="list-style-type: none">* The slave trade was ended in the early 1800s, but slavery continued* The issue of slavery divided Northern and Southern states, and whenever new states wanted to join the Union, there was a conflict because each side wanted to keep its power in Congress* People who defended slavery argued that the economy of the South relied on slavery and that blacks were inferior to whites* Some abolitionists wanted to free the slaves right away; some thought it should be more gradual and involve compensating slave owners* Abolitionists were white and black.



Historical Context Anchor Chart
(For Teacher Reference)

Life of Frederick Douglass	
<ul style="list-style-type: none">* Douglass was born a slave.* He learned to read and write.* He escaped from slavery when he was about 20.* He became involved in the abolition movement.* He lived in New York and then Washington, D.C.* He wanted equal rights for both African Americans and women.* During the Civil War, he advocated ending slavery and for African Americans to have the right to fight in the Union Army.* He had lots of important government jobs after the Civil War.	
Vocabulary	
Triangular slave trade	Plantation
Abolitionist	Crops
System	Racial Inequality
Enforced labor	



“Abolition” Text
Text Dependent Questions, Part 2

Name: _____

Date: _____

Answer the following questions. Each answer should be at least 2- 3 sentences and should include evidence from the text.

Questions	Answers
1. What is the difference between ending the slave trade and ending slavery?	
2. Those who defended slavery used various arguments. In the text, Hammond is quoted twice. What two reasons does he give in arguing that slavery should continue?	
3. What argument is Garrison making in the last paragraph? How does this quote connect to the wide agreement among abolitionists that slavery should end immediately and without compensation for slave owners?	



“Abolition” Text: Close Reading Guide
(For Teacher Reference)

Questions	Teacher Notes
1. What is the difference between ending the slave trade and ending slavery?	<p>Ask students to reread the first two paragraphs and underline words or phrases that would help them answer this question. Then ask them to discuss the question with their partners. Use equity sticks to call on several pairs to share out. Use their responses to craft a collective written response to the question, which might be something like: <i>The slave trade was when Africans were brought from Africa to the United States to be slaves. Slavery is the practice of holding people as property. The slave trade ended before slavery: Jefferson used the part of the Constitution that said the slave trade could be outlawed in 1808 to convince Congress to end the slave trade. However, slavery continued because of “natural increase”: people were still slaves, and so their children were also slaves.</i></p> <p>Help students notice how they used specific textual evidence to support this answer. Students do not need to copy this down, but leave it posted as exemplar work for the remainder of the lesson.</p>
2. Those who defended slavery used various arguments. In the text, Hammond is quoted twice. What two reasons does he give in arguing that slavery should continue?	<p>Direct students to work with their partners to answer this question, referring to the exemplar answer to #1 to guide their work. Depending on the level of support your students need, you may wish to help them notice that they will need to reread paragraphs 2 and 4.</p> <p>Call on several pairs to share out, focusing on selecting student work that is strong. Notice and name the conclusions students draw and the way they use evidence to support those conclusions.</p>



“Abolition” Text: Close Reading Guide
(For Teacher Reference)

Questions	Teacher Notes
3. What argument is Garrison making in the last paragraph? How does this quote connect to the wide agreement among abolitionists that slavery should end immediately and without compensation for slave owners?	<p>Ask students to do the last question alone. When they are done, post an exemplar answer. Ask students to reflect on how well their answer captured the text and used evidence.</p> <p>Exemplar answer: <i>Garrison is arguing against moderation (which means not being extreme) in the fight to end slavery. He says that it would be more appropriate for a person whose house is on fire to raise a moderate alarm than for him to raise a moderate alarm about the problems with slavery. This relates to many abolitionists’ position that slavery should be ended immediately and without paying slave owners for the loss of their “property.” A more moderate position would be to end slavery gradually; Garrison is speaking out against this idea.</i></p>



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 5

Mid-Unit Assessment: Using Evidence to Support Analysis: “Frederick Douglass”



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)

I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.7.11)

Supporting Learning Targets

- I can draw conclusions about Frederick Douglass and support them with evidence from the text.
- I can select an independent reading book that is just right for me.

Ongoing Assessment

- Mid-Unit 1 Assessment



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Adding to the Historical Context anchor chart (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Mid-Unit 1 Assessment: Using Evidence to Support Analysis “Frederick Douglass” (20 minutes) B. Launching Independent Reading (15 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Exit Ticket: Independent Reading (3 minutes) B. Preview Homework (2 minutes) 4. Homework <ol style="list-style-type: none"> A. Read “Renaissance Man” and complete “Renaissance Man”: Text-Dependent Questions. 	<ul style="list-style-type: none"> • The Mid-Unit 1 Assessment: Using Evidence to Support Analysis: Frederick Douglass assesses RI.7.1: students’ ability to make meaning and draw conclusions from a text and use evidence to support their thinking. Students work with the final webisode text: “Frederick Douglass.” • There are two versions of the text for the assessment: the regular one and then a scaffolded text for students who need vocabulary support. Consider in advance which students should receive the scaffolded text. • If you have access to the PBS series <i>Freedom: A History of US</i>, and in particular to Episode 5: A Fatal Contradiction, consider showing the segment about Douglass (12:32 to 15:46) after the Mid Unit 1 Assessment. • After the Mid-Unit 1 Assessment, there is time dedicated to launching independent reading for this module. Since students are not reading an entire novel in class in this module, it is especially important that all students are reading a text outside of class to maintain a volume of reading. • See two separate stand-alone documents on EngageNY.org: <i>The Importance of Increasing the Volume of Reading and Launching Independent Reading in Grades 6–8: Sample Plan</i>, which together provide the rationale and practical guidance for a robust independent reading program. • There is rich literature about this time in history, including both literary and informational texts. If possible, support students in selecting texts from a recommended list; it would be especially helpful to have pairs and trios of students reading the same book to facilitate their conversations about the text. If you have used literature circles in the past, consider adapting some of those structures for this module. • The time dedicated to independent reading in this lesson is meant to help students select possible books. Depending on your situation, you could bring in some of the books from the recommended list and do brief book talks, you could put the books out for students to browse through, or you could use a shorter list of books to limit the selection process. If you cannot get any physical books in your room, use this time to talk about some of the books on the suggested list and encourage students to get them from the library. By the end of this lesson, students should understand what the expectations are regarding their role in procuring an independent reading book, and have an idea of what they might choose to read.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• In Lesson 11, students will receive instruction on formal goal setting and their reading log routine. They must have a book chosen by this time.• Consider what you will keep the same and what you will change from Module 2 regarding the routines and assessments used for independent reading. These routines will be introduced to students in Lesson 11. For the remainder of this module, about ½ class per week is devoted to checking in on independent reading. There is also a day in Unit 3 to complete the review process.• For homework, students read another text about Frederick Douglass and answer text-dependent questions. There is an optional version of the text that is scaffolded for struggling readers.• In advance:<ul style="list-style-type: none">– Take the Mid-Unit 1 Assessment: Using Evidence to Support Analysis: Frederick Douglass to get a deeper understanding of what students are being assessed on.– Based on your plans, craft an exit ticket that will give you the information you need about student book selection.– Gather materials needed to help students select books for independent reading.– Post: Learning targets.



Lesson Vocabulary	Materials
	<ul style="list-style-type: none"> • Historical Context anchor chart, student version (from Lesson 4; one per student) • Historical Context anchor chart (begun in Lesson 2) • Historical Context anchor chart (for teacher reference) (From Lesson 4) • “Frederick Douglass” text from Freedom: A History of US, Webisode 5 (assessment text; one per student) • “Frederick Douglass” text from Freedom: A History of US, Webisode 5, scaffolded version (assessment text; optional; for students needing additional support) • Mid-Unit 1 Assessment: Using Evidence to Support Analysis: “Frederick Douglass” (one per student) • Mid-Unit 1 Assessment: Using Evidence to Support Analysis: “Frederick Douglass” (answers, for teacher reference) • Short Response (2-Point) Holistic rubric (for teacher reference; use to score question 4 on the assessment) • Exit Ticket: Independent Reading • “Renaissance Man” (one per student) • “Renaissance Man,” scaffolded version (optional, for students needing additional support) • “Renaissance Man”: Text-Dependent Questions (one per student) • “Renaissance Man”: Text-Dependent Questions (answers, for teacher reference)

Opening	Meeting Students’ Needs
<p>A. Reviewing the Anchor Chart (5 minutes)</p> <ul style="list-style-type: none"> • Direct students to take out the Historical Context anchor chart, student version. They should have added ideas to the Debate over Slavery portion for homework. • Use equity sticks to call on several students to share. Add strong student answers to the class version of the Historical Context anchor chart. Use the Historical Context Anchor Chart (for teacher reference) to guide students as they share. Remind students to add the ideas to their own anchor charts. Make sure that students notice that abolitionists were both white and black. 	<ul style="list-style-type: none"> • Struggling students may benefit from a buddy to help them take notes, or from a complete version of this chart being provided to them for their reference after this lesson.



Work Time	Meeting Students’ Needs
<p>A. Mid-Unit 1 Assessment: Using Evidence to Support Analysis: “Frederick Douglass” (20 minutes)</p> <ul style="list-style-type: none">Direct students’ attention to the posted learning targets and tell students they get to demonstrate their progress on these targets today. Read the learning target aloud to the class:<ul style="list-style-type: none">* “I can draw conclusions about Frederick Douglass and support hem with evidence from the text.”Let students know they will complete the Mid-Unit 1 Assessment: Using Evidence to Support Analysis: “Frederick Douglass” and provide them with the following instructions:<ol style="list-style-type: none">Everyone must remain silent until every student has finished the assessment. This commitment shows your respect for your classmates and is non-negotiable.Appropriate activities for you to engage in after you finish your assessment include adding to the Life of Frederick Douglass section on your Historical Context anchor chart, student edition; completing homework for another class; or sitting quietly.Distribute “Frederick Douglass” text and Mid-Unit 1 Assessment: Using Evidence to Support Analysis: “Frederick Douglass.” Answer any student questions if necessary.Ask students to begin their assessment.Collect students’ Mid-Unit 1 Assessments. Point out positive test-taking strategies you observed such as rereading the text, reading the questions several times, and crossing out answers they know are incorrect.	<ul style="list-style-type: none">If students receive accommodations for assessments, communicate with the cooperating service providers regarding this assessment.Notice that in this case the text is note part of the assessment because students will need to refer back to this text.
<p>B. Launching Independent Reading (15 minutes)</p> <ul style="list-style-type: none">Discuss your expectations for students’ independent reading during this module. The purpose of this time is to help students select books that relate to the unit of study. Refer to the Teaching Notes for this lesson to help you decide how best to use this time with your students.By the end of class, students should be prepared to complete the Exit Ticket: Independent Reading that tells you what they plan to read (or a few things they are interested in) and how they will get it (if you are not providing it).	



Closing and Assessment	Meeting Students’ Needs
<p>A. Exit Ticket: Independent Reading (3 minutes)</p> <ul style="list-style-type: none">• Invite students to complete the Exit Ticket: Independent Reading.	<ul style="list-style-type: none">• The Exit Ticket: Independent Reading allows you to check on students’ book selections and see which students might need additional support to have an appropriate book to read by Lesson 11.
<p>B. Preview Homework (2 minutes)</p> <ul style="list-style-type: none">• Distribute “Renaissance Man” and “Renaissance Man”: Text-Dependent Questions.• Tell students that for homework, they will continue building background knowledge by reading more about Frederick Douglass and answering text-dependent questions.• Let students know that the text they are reading is called “Renaissance Man.” The phrase Renaissance man refers to a man or woman who can do many things well, such as writing and painting, and who knows a lot about many different subjects. In this case, Frederick Douglass is the Renaissance man.	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Read “Renaissance Man” and complete “Renaissance Man”: Text-Dependent Questions.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 5

Supporting Materials



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“Frederick Douglass” Text from *Freedom: A History of US*, Webisode 5

<http://www.pbs.org/wnet/historyofus/web05/segment4.html>

(Assessment Text)

1. In 1841, a runaway slave, a tall, handsome man named Frederick Douglass, speaks up at an abolitionist meeting on Nantucket Island, near Boston: “I felt strongly moved to speak. But the truth was, I felt myself a slave, and the idea of speaking to white people weighed me down.”
2. Yet he finds the courage to speak out. Frederick Douglass just tells his own story: how he has lived and what he had seen. That is enough to send chills down the backs of his listeners. “I never saw my mother more than four or five times in my life,” he says. “She made her journeys to see me in the night, traveling the whole distance on foot (twelve miles), after the performance of her day’s work. She was a field hand, and a whipping is the penalty of not being in the field at sunrise. I do not recollect ever seeing my mother by the light of day.”
3. Young Frederick became determined to read and write. He traded bread with white boys for reading lessons. But when he was sent away to a cruel new master, he was beaten with a whip until he was bloody and scarred. He was not given enough to eat. He was sent into the fields to work long, long hours. He saw the terrible things that happen when one person has complete control over another. He says, “But for the hope of being free, I have no doubt that I should have killed myself.”
4. What happened next is all put down in a book he wrote called *Narrative of the Life of Frederick Douglass, American Slave*. But he didn’t tell how he escaped to freedom. If he had, the slave catchers would have known how to capture others who were using the same route. Frederick Douglass kept telling people this simple truth: “Justice to the Negro is safety to the nation.” And he said things like this: “People in general will say they like colored men as well as any other, but in their proper place. They assign us that place; they don’t let us do it ourselves nor will they allow us a voice in the decision. They will not allow that we have a head to think, and a heart to feel and a soul to aspire. You **degrade** us, and then ask why we are degraded—you shut our mouths and then ask why we don’t speak—you close your colleges and **seminaries** against us, and then ask why we don’t know more.”

Definitions:

Degrade: to treat someone without respect

Seminary: colleges for training priests and ministers

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“Frederick Douglass” Text from *Freedom: A History of US*, Webisode 5,
Scaffolded Version

<http://www.pbs.org/wnet/historyofus/web05/segment4.html>
(Assessment Text)

Directions: As you read, take gist notes and reference the vocabulary in order to make meaning of the text. Then answer the text-dependent questions.

Text	Gist and Vocabulary
1. 1 In 1841, a runaway slave, a tall, handsome man named Frederick Douglass, speaks up at an abolitionist meeting on Nantucket Island, near Boston: “I felt strongly moved to speak. But the truth was, I felt myself a slave, and the idea of speaking to white people weighed me down.”	Abolitionist —person who fights to end slavery
2. Yet he finds the courage to speak out. Frederick Douglass just tells his own story: how he has lived and what he had seen. That is enough to send chills down the backs of his listeners. “I never saw my mother more than four or five times in my life,” he says. “She made her journeys to see me in the night, traveling the whole distance on foot (twelve miles), after the performance of her day’s work. She was a field hand, and a whipping is the penalty of not being in the field at sunrise. I do not recollect ever seeing my mother by the light of day.”	



**“Frederick Douglass” Text from *Freedom: A History of US*, Webisode 5,
Scaffolded Version**

<http://www.pbs.org/wnet/historyofus/web05/segment4.html>
(Assessment Text)

Directions: As you read, take gist notes and reference the vocabulary in order to make meaning of the text. Then answer the text-dependent questions.

Text	Gist and Vocabulary
<p>3. Young Frederick became determined to read and write. He traded bread with white boys for reading lessons. But when he was sent away to a cruel new master, he was beaten with a whip until he was bloody and scarred. He was not given enough to eat. He was sent into the fields to work long, long hours. He saw the terrible things that happen when one person has complete control over another. He says, “But for the hope of being free, I have no doubt that I should have killed myself.”</p>	

“Frederick Douglass” Text from *Freedom: A History of US*, Webisode 5,
Scaffolded Version

<http://www.pbs.org/wnet/historyofus/web05/segment4.html>
(Assessment Text)

Directions: As you read, take gist notes and reference the vocabulary in order to make meaning of the text. Then answer the text-dependent questions.

Text	Gist and Vocabulary
<p>4. What happened next is all put down in a book he wrote called <i>Narrative of the Life of Frederick Douglass, American Slave</i> But he didn't tell how he escaped to freedom. If he had, the slave catchers would have known how to capture others who were using the same route. Frederick Douglass kept telling people this simple truth: “Justice to the Negro is safety to the nation.” And he said things like this: “People in general will say they like colored men as well as any other, but in their proper place. They assign us that place; they don't let us do it ourselves nor will they allow us a voice in the decision. They will not allow that we have a head to think, and a heart to feel and a soul to aspire. You degrade us, and then ask why we are degraded—you shut our mouths and then ask why we don't speak—you close your colleges and seminaries against us, and then ask why we don't know more.”</p>	<p>Capture—to catch a person and keep him or her as prisoner</p> <p>Aspire—to direct one's hopes toward achieving something</p> <p>Degrade—to treat people without respect and make them lose respect for themselves</p> <p>Seminaries—colleges for training priests or ministers</p>

Mid Unit 1 Assessment:
Using Evidence to Support Analysis: “Frederick Douglass”

Name:

Date:

Read the “Frederick Douglass” text and then answer the questions below.

1. How did slavery affect Douglass’ relationship with his mother? Support your answer with evidence from the text.

2. All of the following are evidence that Douglass’ master was cruel except

- a. He traded bread with white boys for reading lessons.
- b. He was beaten with a whip until he was bloody and scarred.
- c. He was not given enough to eat.
- d. He was sent into the fields to work long, long hours.

Mid Unit 1 Assessment:
Using Evidence to Support Analysis: “Frederick Douglass”

3. What argument is Douglass making when he says, “You close your colleges and seminaries against us, and then ask why we don’t know more”? Support your answer with evidence from the text.

4. Which of the following conclusions about Douglass does the text provide strong evidence for?
- a. Douglass inspired many people to join the abolition movement.
 - b. Douglass never overcame his sense of inferiority because he had been a slave.
 - c. Douglass was very courageous.
 - d. Douglass hated the U.S. because it allowed slavery.

Explain your answer in a well-written paragraph that uses specific evidence from the text.

Mid Unit 1 Assessment:
Using Evidence to Support Analysis: “Frederick Douglass”
(Answers, for Teacher Reference)

Read the “Frederick Douglass” text and then answer the questions below.

1. How did slavery affect Douglass’ relationship with his mother? Support your answer with evidence from the text.

Answers will vary. Possible answer:

Because Douglass and his mother were both slaves, they were separated when he was very young. His mother lived on another plantation, she had to walk 12 miles to see him, and she was never allowed to not be at work in the morning. Douglass saw her only 4 or 5 times, and never “by the light of day.”

2. All of the following are evidence that Douglass’ master was cruel except
 - a. **He traded bread with white boys for reading lessons.**
 - b. He was beaten with a whip until he was bloody and scarred.
 - c. He was not given enough to eat.
 - d. He was sent into the fields to work long, long hours.
3. What argument is Douglass making when he says, “You close your colleges and seminaries against us, and then ask why we don’t know more”? Support your answer with evidence from the text.

Answers will vary. Possible answer:

Douglass argues that people have assigned African Americans to a particular place, without ever letting them decide what that place should be: “nor will they allows us a voice in the decision.” He says that people have limited what African Americans are allowed to do, and then blamed them for not doing more. This quote is an example: he is saying that people blame African Americans for not being educated, but they do not allow them to attend college.

Mid Unit 1 Assessment:
Using Evidence to Support Analysis: “Frederick Douglass”
(Answers, for Teacher Reference)

4. Which of the following conclusions about Douglass does the text provide strong evidence for?
- a. Douglass inspired many people to join the abolition movement.
 - b. Douglass never overcame his sense of inferiority because he had been a slave.
 - c. **Douglass was very courageous.**
 - d. Douglass hated the U.S. because it allowed slavery.

Explain your answer in a well-written paragraph that uses specific evidence from the text.

Answers will vary. Possible answer:

The text provides strong evidence that Douglass was very courageous. The text refers to his courage in a number of situations. He was courageous as a child, when he learned to read and write by trading “bread with white boys for reading lessons.” He endured very difficult conditions when he was sent to a new master, where he was starved and beaten. He also had the courage to speak at an abolition meeting, even though it made him nervous. He said “the idea of speaking to white people weighed me down,” but he spoke anyway. Finally, he had the courage to speak out about slavery and injustice. He told people that they were treating African Americans unfairly. Douglass showed courage both as an enslaved child and teenager and as a free adult.

Short Response (2-Point) Holistic Rubric

2-point Response	<p>The features of a 2-point response are:</p> <ul style="list-style-type: none"> • Valid inferences and/or claims from the text where required by the prompt • Evidence of analysis of the text where required by the prompt • Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt • Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt • Complete sentences where errors do not impact readability
1-point Response	<p>The features of a 1-point response are:</p> <ul style="list-style-type: none"> • A mostly literal recounting of events or details from the text as required by the prompt • Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt • Incomplete sentences or bullets
0-point Response	<p>The features of a 0-point response are:</p> <ul style="list-style-type: none"> • A response that does not address any of the requirements of the prompt or is totally inaccurate • No response (blank answer) • A response that is not written in English • A response that is unintelligible or indecipherable

☐ If the prompt requires two texts and the student only references one text, the response can be scored no higher than a 1.

¹From New York State Department of Education, October 6, 2012.

“Renaissance Man”
by Scott Kirkwood

Name:

Date:

Frederick Douglass’s home tells the story of a man who overcame enormous obstacles and paved the way for others to do the same.

1. Take the Green Line subway train to Anacostia, Washington, D.C. and you’ll find a house high on a hilltop. The man who lived in this house started a civil-rights movement long before MLK had landmarks named after him, long before the term “civil rights” even existed.
2. Walk into the visitor center at Frederick Douglass National Historic Site, and you’ll hear a park volunteer repeat the words highlighted in the park’s short film: “Agitate. Agitate. Agitate,” she says. Agitate means to moves things around, to stir the pot. That’s what Frederick Douglass did. And he encouraged others to follow his lead.
3. Frederick Bailey was born a slave on a farm outside Easton, Maryland, in 1818. (After escaping from slavery in 1838, he would change his name to Douglass, to avoid being recaptured.) When he was only 8 years old, his slave master’s wife taught him to read, using the Bible. When she was forced to stop, a young Douglass tricked other children into teaching him one letter of the alphabet at a time. “Words were the lever that Douglass used to change the world,” says Braden Paynter, an interpretive ranger at the park.
4. As visitors entered the home, they were taken into the sitting room, where Douglass would teach his grandchildren history lessons. Beyond the living room is the study, where he would spend time reading one of the thousands of books he owned or drafting speeches and letters to friends, including Susan B. Anthony, and Ida B. Wells.

“Renaissance Man”
by Scott Kirkwood

5. How did Douglass rise from a slave to one of Washington’s elite? When he was 20 years old, he borrowed papers from a free black sailor to escape from slavery, moving to New York, then New Bedford, Massachusetts. He soon helped William Lloyd Garrison and other key people in the abolitionist movement, who urged him to share his own experiences. Douglass’s speeches became a powerful tool in the battle against slavery. Douglass was such a skilled speaker that some people began to doubt he was a fugitive (runaway) slave. To prove them wrong, he wrote his first autobiography in 1845, *Narrative of the Life of Frederick Douglass*. The narrative made him more well known, and put his freedom at risk once again.
6. To avoid being recaptured, Douglass fled to England. There, supporters purchased his freedom from his owners for \$711. Douglass returned to the US a free man and settled in Rochester, New York, the center of the abolitionist movement. Soon Douglass began using tactics that would gain popularity in the civil rights movement. In the early 1840s, he staged a sit-in on a segregated train car in Massachusetts. Prior to the Civil War in 1857 the Supreme Court ruled that fugitive slaves could be captured in a free state, returned, and enslaved again. At this time Douglass thought about leaving the country for good.
7. But, eventually, he saw the Civil War as necessary to rid of slavery. Douglass even persuaded President Lincoln of the importance of ending slavery. After the Civil War ended and slavery was abolished, Douglass moved to Washington, D.C., where he would serve as the U.S. Marshal for the District of Columbia and the District’s Recorder of Deeds.
8. Douglass died on February 20, 1895, at the age of 77. But, his words live on as a testament to his work: “If there is no struggle, there is no progress. Those who favor freedom and yet deprecate [criticize] agitation, are men who want crops without plowing up the ground. They want the ocean without the awful roar of its many waters. Power concedes nothing without a demand. It never did and it never will.”

Kirkwood, Scott. "Renaissance Man." HomeNational Parks Conservation Association. National Parks Magazine, Spring 2013. Web.



“Renaissance Man” Scaffolded Version
by Scott Kirkwood

Name: _____

Date: _____

Frederick Douglass’s home tells the story of a man who overcame enormous obstacles and paved the way for others to do the same.

As you read, take gist notes and reference the vocabulary to make meaning of the text. Then answer the text-dependent questions.

Text	Gist and Vocabulary
1. Take the Green Line subway train to Anacostia, Washington, D.C. and you’ll find a house high on a hilltop. The man who lived in this house started a civil-rights movement long before MLK had landmarks named after him, long before the term “civil rights” even existed.	
2. Walk into the visitor center at Frederick Douglass National Historic Site, and you’ll hear a park volunteer repeat the words highlighted in the park’s short film: “Agitate. Agitate. Agitate,” she says. Agitate means to moves things around, to stir the pot. That’s what Frederick Douglass did. And he encouraged others to follow his lead.	Agitate —to argue strongly in public for something you want, especially a political or social change

“Renaissance Man” Scaffolded Version
by Scott Kirkwood

Frederick Douglass’s home tells the story of a man who overcame enormous obstacles and paved the way for others to do the same.

As you read, take gist notes and reference the vocabulary to make meaning of the text. Then answer the text-dependent questions.

Text	Gist and Vocabulary
<p>3. Frederick Bailey was born a slave on a farm outside Easton, Maryland, in 1818. (After escaping from slavery in 1838, he would change his name to Douglass, to avoid being recaptured.) When he was only 8 years old, his slave master’s wife taught him to read, using the Bible. When she was forced to stop, a young Douglass tricked other children into teaching him one letter of the alphabet at a time. “Words were the lever that Douglass used to change the world,” says Braden Paynter, an interpretive ranger at the park.</p>	<p>Recaptured—to catch a prisoner or animal that has escaped</p>
<p>4. As visitors entered the home, they were taken into the sitting room, where Douglass would teach his grandchildren history lessons. Beyond the living room is the study, where he would spend time reading one of the thousands of books he owned or drafting speeches and letters to friends, including Susan B. Anthony, and Ida B. Wells.</p>	



“Renaissance Man” Scaffolded Version
by Scott Kirkwood

Frederick Douglass’s home tells the story of a man who overcame enormous obstacles and paved the way for others to do the same.

As you read, take gist notes and reference the vocabulary to make meaning of the text. Then answer the text-dependent questions.

Text	Gist and Vocabulary
<p>5. How did Douglass rise from a slave to one of Washington’s elite? When he was 20 years old, he borrowed papers from a free black sailor to escape from slavery, moving to New York, then New Bedford, Massachusetts. He soon helped William Lloyd Garrison and other key people in the abolitionist movement, who urged him to share his own experiences. Douglass’s speeches became a powerful tool in the battle against slavery. Douglass was such a skilled speaker that some people began to doubt he was a fugitive slave. To prove them wrong, he wrote his first autobiography in 1845, <i>Narrative of the Life of Frederick Douglass</i>. The narrative made him more well known, and put his freedom at risk once again..</p>	<p>Fugitive—runaway</p>



“Renaissance Man” Scaffolded Version
by Scott Kirkwood

Frederick Douglass’s home tells the story of a man who overcame enormous obstacles and paved the way for others to do the same.

As you read, take gist notes and reference the vocabulary to make meaning of the text. Then answer the text-dependent questions.

Text	Gist and Vocabulary
<p>6. To avoid being recaptured, Douglass fled to England. There, supporters purchased his freedom from his owners for \$711. Douglass returned to the US a free man and settled in Rochester, New York, the center of the abolitionist movement. Soon Douglass began using tactics that would gain popularity in the civil rights movement. In the early 1840s, he staged a sit-in on a segregated train car in Massachusetts. Prior to the Civil War in 1857 the Supreme Court ruled that fugitive slaves could be captured in a free state, returned, and enslaved again. At this time Douglass thought about leaving the country for good.</p>	<p>Tactics—Methods that you use to achieve something: Segregated—a segregated school or other institution can be attended only by members of one sex, race, religion etc.</p>
<p>7. But, eventually, he saw the Civil War as necessary to rid of slavery. Douglass even persuaded President Lincoln of the importance of ending slavery. After the Civil War ended and slavery was abolished, Douglass moved to Washington, D.C., where he would serve as the U.S. Marshal for the District of Columbia and the District’s Recorder of Deeds.</p>	



“Renaissance Man” Scaffolded Version
by Scott Kirkwood

Frederick Douglass’s home tells the story of a man who overcame enormous obstacles and paved the way for others to do the same.

As you read, take gist notes and reference the vocabulary to make meaning of the text. Then answer the text-dependent questions.

Text	Gist and Vocabulary
8. Douglass died on February 20, 1895, at the age of 77. But, his words live on as a testament to his work: “If there is no struggle, there is no progress. Those who favor freedom and yet deprecate [criticize] agitation, are men who want crops without plowing up the ground. They want the ocean without the awful roar of its many waters. Power concedes nothing without a demand. It never did and it never will.”	



“Renaissance Man”: Text-Dependent Questions

Name: _____

Date: _____

Questions	Answers
Paragraph 2 What word is used to describe Frederick Douglass and why?	
Paragraphs 3–5 Why are words so important to Frederick Douglass? Give at least two specific examples.	
Paragraphs 5 and 6 What are two ways that Frederick Douglass gets his freedom?	
Paragraph 8 Frederick Douglass said, “If there is no struggle, there is no progress. Those who favor freedom and yet deprecate [criticize] agitation, are men who want crops without plowing up the ground. They want the ocean without the awful roar of its many waters. Power concedes nothing without a demand. It never did and it never will.” What does he mean by this quote, and how do you know?	



““Renaissance Man”: Text-Dependent Questions
(Answers, for Teacher Reference)

Questions	Answers
Paragraph 2 What word is used to describe Frederick Douglass and why?	The word used to describe Frederick Douglass is “agitator,” because he “stirred the pot” by not avoiding issues that some people did not want to deal with. He also got others to follow his lead.
Paragraphs 3–5 Why are words so important to Frederick Douglass? Give at least two specific examples.	Words are important to Frederick Douglass because he was not allowed to read as a slave, he wrote powerful abolitionist speeches, and he wrote an autobiography about his life to try and persuade people to ban slavery.
Paragraphs 5 and 6 What are two ways that Frederick Douglass gets his freedom?	Frederick Douglass gets his freedom by borrowing papers from a free black. He also gets his freedom bought for him by supporters in England.
Paragraph 8 Frederick Douglass said, “If there is no struggle, there is no progress. Those who favor freedom and yet deprecate [criticize] agitation, are men who want crops without plowing up the ground. They want the ocean without the awful roar of its many waters. Power concedes nothing without a demand. It never did and it never will.” What does he mean by this quote, and how do you know?	Frederick Douglass meant that you have to go through challenges in order to accomplish things in life. You have to work to get progress. For example, people cannot get crops without putting in the time to grow and harvest the crops. Sometimes progressing also means that you have to go against what others believe; you have to be an agitator.



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 6

Why did Douglass write the *Narrative*?



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can determine the meaning of words and phrases in informational text (figurative, connotative, and technical meanings). (RI.7.4) I can determine an author's point of view or purpose in informational text. (RI.7.6) I can analyze how the author distinguishes his/her position from others'. (RI.7.6)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">I can explain Frederick Douglass's purpose in writing <i>Narrative of the Life of Frederick Douglass</i>.	<ul style="list-style-type: none">Frederick Douglass's Purpose: Text and Questions



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Entry Task: Frederick Douglass Timeline (7 minutes) B. Determining Douglass's Homes Discussion Appointments (3 minutes) 2. Work Time <ol style="list-style-type: none"> A. Close Reading: Final Paragraph of the <i>Narrative</i> (15 minutes) B. Analyzing Frederick Douglass's Purpose and Introducing Shining a Light Anchor Chart (15 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Previewing Homework (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Complete Determining Position. 	<ul style="list-style-type: none"> • In this lesson, students begin to grapple with the central text and the central question they will consider as they read it: "What is Frederick Douglass's purpose in writing the <i>Narrative</i>, how does he convey his purpose, and how does he differentiate his position from that of others?" (RI.7.6). • Note: Douglass did not write this text to reflect on his personal development but rather to argue that slavery should be abolished. In the <i>Narrative</i>, he explicitly and implicitly responds to the positions of people who supported or were indifferent to slavery. Through the episodes he tells, Douglass conveys his position that slavery was terrible (not just mildly unpleasant) for slaves, that it corrupted (not helped) slave owners, and that as an institution, it was abhorrent (not necessary). It is worth noting that this last position is the hardest to trace and analyze, so although students explore this position in this lesson, they focus more on the first two positions. • Since this is such a complex text, students use a two-step process to understand Douglass's purpose. First, they read the last paragraph of the <i>Narrative</i>, in which Douglass clearly lays out his overall purpose in writing the book. Through a close read of this paragraph, students come to understand that Douglass wrote the <i>Narrative</i> to further the cause of abolition. • Next, they use the Shining a Light anchor chart and position cards to better understand some positions of people who supported slavery and, briefly, how Douglass responds to each of those positions. • As students read the <i>Narrative</i>, they will analyze how each episode Douglass describes addresses the positions explained in the Shining a Light anchor chart. • Providing students with an overall framework to access Douglass's ideas ensures that they will spend their energy thinking deeply about a complex text and what sections of it mean, rather than asking 7th graders to infer a framework that Douglass only dimly implies. • A completed version of the Shining a Light anchor chart is included in the supporting materials for teacher reference. Use this to ensure that students place their position cards in the appropriate spaces on their Shining a Light anchor charts and leave class with a completed and correct anchor chart. • Review: Douglass's Position Text and Questions (in supporting materials); Discussion Appointments Guidelines (from Module 1, Unit 2, Lesson 1; for teacher reference). • In advance: Prepare one set of position cards for each pair of students. • Post: Learning targets.



Lesson Vocabulary	Materials
purpose, position, distinguish, convey; hastening, subscribe, throw light on, deliverance	<ul style="list-style-type: none">• Entry Task: Frederick Douglass Timeline (one per student)• Equity sticks• Historical Context anchor chart (begun in Lesson 2)• Historical Context anchor chart, student version (from Lesson 4)• Historical Context anchor chart (from Lesson 4; for teacher reference)• Douglass's Homes Discussion Appointments (one per student)• Frederick Douglass's Purpose: Text and Questions (one per student and one to display)• Document camera• Frederick Douglass's Purpose: Close Reading Guide (for teacher reference)• Shining a Light anchor chart (one per student and one to display)• Shining a Light anchor chart (for teacher reference)• Position cards (one set per pair of students)• Determining Position (one per student and one to display)



Opening	Meeting Students' Needs
<p>A. Entry Task: Frederick Douglass Timeline (7 minutes)</p> <ul style="list-style-type: none">• Invite students to take out their "Renaissance Man" text and "Renaissance Man" Text-Dependent Questions from homework.• Distribute one copy of the Entry Task: Frederick Douglass Timeline to each student.• Ask students to independently complete the timeline, using their "Renaissance Man" Text-Dependent Questions for assistance.• Refocus attention whole group. Use equity sticks to debrief the entry task by asking students:<ul style="list-style-type: none">* "Using the information from the entry task, what important events can we add to the Life of Frederick Douglass section on the Historical Context anchor chart?"• Use the Historical Context anchor chart (for teacher reference) to guide this discussion. Prompt students to add to their own Historical Context anchor chart, student version.	
<p>B. Determining Douglass's Homes Discussion Appointments (3 minutes)</p> <ul style="list-style-type: none">• Distribute the handout.• Remind students that they used this protocol in Modules 1 and 2. To sign up for a Discussion Appointment, they need to calmly and quietly walk around the room and find four different partners. When they find a partner, they both sign on the same appointment slot of each other's sheet. Consider modeling this process if your students need a review.• Give students 3 minutes to complete this process. Then ask them to sit with their Tuckahoe, MD partners.• If you wish, you may prompt students to do the bonus work (labeling the additional cities) for homework, or you may do it with them in class by projecting the map on a document camera and adding the other cities.	



Work Time	Meeting Students' Needs
<p>A. Close Reading: Final Paragraph of the Narrative (15 minutes)</p> <ul style="list-style-type: none"> Tell students that today they will begin to work with the central text for this module: <i>Narrative of the Life of Frederick Douglass</i>. This is a compelling and important text, and Douglass is a fascinating and monumental figure in American history. Today, students will just get a taste of the text and try to figure out why he wrote it; in coming days, they will dig more deeply into the text. Direct students' attention to the posted learning target. Read the learning target aloud to the class: <ul style="list-style-type: none"> * “I can explain Frederick Douglass’s <i>purpose</i> in writing <i>Narrative of the Life of Frederick Douglass</i>.” Tell students: “The purpose of something is what it is intended to achieve. When we talk about an author’s purpose, we mean the reason he or she wrote the text. Purpose is different from summary. A summary is just a short version of the events or ideas in the text; the purpose is a statement about why this person wrote that text and what he or she was trying to accomplish.” Distribute one copy of Frederick Douglass’s Purpose: Text and Questions to each student and display one copy using the document camera. Invite students to read along silently in their heads as you read the text aloud. Let them know you will read the text twice, once to allow them to get the gist of the text and a second time to have them identify new vocabulary words. Use the Frederick Douglass’s Purpose: Close Reading Guide to lead students through a series of text-dependent questions about this text. 	<ul style="list-style-type: none"> Discussing and clarifying the language of learning targets helps build academic vocabulary. Some students may benefit from having key sections pre-highlighted in their texts. This will help them focus on small sections rather than scanning the whole text for answers.
<p>B. Analyzing Frederick Douglass’s Purpose and Introducing Shining a Light Anchor Chart (15 minutes)</p> <ul style="list-style-type: none"> Post the following sentence in a place visible to all students: “I am Frederick Douglass, and my purpose in writing the story of my life was ...” Give students a minute to think. Then use equity sticks to call on several students to read and complete the sentence. Ask students to take out their Historical Context anchor chart, student versions. Then ask: <ul style="list-style-type: none"> * “Consider what you know of the context in which Douglass was writing. Who might have read his book?” Use the equity sticks to call on two or three students to share their ideas. Listen for them to notice that it would be mostly Northern whites. You might point out that at this time, there were far fewer African Americans who lived in the North than there are today; that this book would be unlikely to be circulated in slave-holding states; and that slaves were forbidden from learning to read. 	<ul style="list-style-type: none"> When reviewing graphic organizers or recording forms, consider using a document camera to visually display the document for students who struggle with auditory processing Adding visuals or graphics to anchor charts can help students remember or understand key ideas or directions.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">Follow up by asking:<ul style="list-style-type: none">* "How do you think Douglass's audience felt about slavery?" Use the equity sticks to call on one or two students to share their ideas. Listen for them to say that some were in favor of it, some opposed it, and some didn't care.Point out that they know Douglass's overall purpose. Now they will consider how he distinguished his position, or beliefs, from others.Ask students to consider:<ul style="list-style-type: none">* "Does '<i>distinguish</i> from' mean to focus on how his views are similar, or how they are different?"Use the equity sticks to call on one or two students to share their ideas. Listen for them to notice that, in this case, <i>distinguish</i> means to notice the things that make his view different.Since he is writing to persuade people, Douglass deliberately thinks about what their beliefs are and tries to respond to them in the Narrative. It is important to note, however, that you can't always tell from reading the text alone what beliefs he is responding to. Sometimes he states the position he is responding to; other times he does not.Distribute the Shining a Light anchor chart to each student and display using the document camera. Point out that this anchor chart compares the beliefs of Douglass's audience with his position.Distribute one set of position cards to each pair of students. Invite students to work with their partner to figure out where on the Shining a Light anchor chart each statement should go. Ask students to refrain from writing anything on the anchor chart at this point.Allow students 5 minutes to complete this task. Then refocus students' attention whole class.Pull a position card, read it aloud, and cold call one pair to share where on the anchor chart they placed that statement. Clarify and correct as necessary. Then make note of this on the displayed version of the Shining a Light anchor chart, and ask students to do the same on their versions.Repeat until all position cards have been placed in the correct place on the blank Shining a Star anchor chart.Ask students to turn and talk with their partner about the following:<ul style="list-style-type: none">* "Given Frederick Douglass's purpose, why do you think he wrote a story? What about the title tells you it is a story? Why didn't he write a persuasive speech?"Cold call on several pairs and listen for students to refer to the conversation about the power of stories. Do not confirm any answers; rather, tell students that they will continue to explore this idea as they read the book.	<ul style="list-style-type: none">Some students may benefit from being privately prompted before they are called upon in a cold call. Although cold calling is a participation technique that necessitates random calling, it is important to set a supportive tone so that its use is a positive experience for all.



Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework (5 minutes)</p> <ul style="list-style-type: none">• Distribute a copy of Determining Position to each student and display one copy using the document camera.• Read the directions aloud and model how to complete the first row, with the quote that begins, "The [slave] children ..."• Direct students to fill in both boxes in the first row based on your modeling, so they have a strong example to reference. They should complete the rest of the handout for homework.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete Determining Position.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 6

Supporting Materials



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Entry Task: Frederick Douglass Timeline

Name:

Date:

1818	Frederick Douglass was born a slave in Tuckahoe, MD.
As a child/teen	Frederick Douglass learned to read and write.
1838	Douglass escaped and went to New York, then settled in New Bedford.
1841	Douglass became involved with the abolition movement and worked as speaker, traveling all over the country and making speeches in favor of abolition.
1845–1847	Douglass traveled in England and Ireland.
1847	Douglass returned to the U.S. and settled in Rochester. He published an abolitionist newspaper and worked for equality for African Americans and women.
1861–1865	U.S. Civil War: Douglass advocated for African American soldiers to be allowed to fight with the Union Army and helped recruit for the first black regiment: the Massachusetts 54th.
1865	Thirteenth Amendment ended slavery.
1872	Douglass moved to Washington, D.C. He held a number of positions, including federal marshal and envoy to Haiti.
1895	Douglass died; he was buried in Mount Hope Cemetery in Rochester, NY.



Entry Task: Frederick Douglass Timeline

1. On the timeline, add the event “Wrote *Narrative of the Life of Frederick Douglass*” in the correct location.
2. Choose one important event from Douglass’s life that happened before he wrote the *Narrative*. Explain that event and why it was important.

3. Choose one important event from Douglass’s life that happened after he wrote the *Narrative*. Explain that event and why it was important.



Douglass's Homes Discussion Appointments

Name: _____

Date: _____

Directions: Make one appointment at each location.

In Tuckahoe, MD: _____

In Baltimore, MD: _____

In Rochester, NY: _____

In Washington, D.C.: _____

Bonus: On the map below (of the U.S. today), label any location appointment that is not already labeled. Also label Canada and the Atlantic Ocean.



Courtesy of the University of Texas Libraries, The University of Texas at Austin.



Frederick Douglass's Purpose: Text and Questions

Name: _____

Date: _____

The quote below is how Frederick Douglass ends the <i>Narrative</i>	Questions
<p>Sincerely and earnestly hoping that this little book may do something toward throwing light on the American slave system, and hastening the glad day of deliverance to the millions of my brethren in bonds—faithfully relying on the power of truth, love and justice, for success in my humble efforts—and solemnly pledging my self anew to the sacred cause, I subscribe myself, Frederick Douglass.</p>	<p>Answer these questions as you read. Also, write the definitions of new words here.</p> <ol style="list-style-type: none">1. What does it mean to “throw light on” something? <p>Hastening: to make arrive more quickly</p> <ol style="list-style-type: none">2. What does “the glad day of deliverance” mean in this sentence?3. What is “the sacred cause?” <p>Subscribe myself: write my name</p>
	<p>Answer this question after you have read the whole quote.</p> <ol style="list-style-type: none">4. What is Frederick Douglass’s purpose?

Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.

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Frederick Douglass's Purpose: Text and Questions
Close Reading Guide
(For Teacher Reference)

The quote below is how Frederick Douglass ends the <i>Narrative</i>	Questions	Teacher Guide
<p>Sincerely and earnestly hoping that this little book may do something toward throwing light on the American slave system, and hastening the glad day of deliverance to the millions of my brethren in bonds—faithfully relying on the power of truth, love and justice, for success in my humble efforts—and solemnly pledging my self anew to the sacred cause, I subscribe myself, Frederick Douglass.</p>	<p>Answer these questions as you read. Also, write the definitions of new words here.</p> <ol style="list-style-type: none"> 1. What does it mean to “throw light on” something? <p>Hastening: to make arrive more quickly</p> <ol style="list-style-type: none"> 2. What does “the glad day of deliverance” mean in this sentence? 3. What is “the sacred cause?” <p>Subscribe myself: write my name</p>	<p>Direct students to work with a partner to determine the answers to these questions. As they work, circulate to listen in and support their grappling with this complex text. After students have worked for a few minutes, refocus whole class to debrief.</p> <p>Listen for students to say:</p> <ol style="list-style-type: none"> 1. <i>To throw light on something means to explain it or make it clear, especially something that people are confused or “in the dark” about.</i> 2. <i>The glad day of deliverance means the happy day when slaves are freed, when they are “delivered” from being enslaved.</i> 3. <i>The sacred cause is the fight to end slavery.</i>

Douglass, Frederick. Narrative of the Life of Frederick Douglass. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.



Frederick Douglass's Purpose: Text and Questions
Close Reading Guide
(For Teacher Reference)

The quote below is how Frederick Douglass ends the <i>Narrative</i>	Questions	Teacher Guide
<p>Sincerely and earnestly hoping that this little book may do something toward throwing light on the American slave system, and hastening the glad day of deliverance to the millions of my brethren in bonds—faithfully relying on the power of truth, love and justice, for success in my humble efforts—and solemnly pledging my self anew to the sacred cause, I subscribe myself, Frederick Douglass.</p>	<p>Answer these questions as you read. Also, write the definitions of new words here.</p> <ol style="list-style-type: none"> 1. What does it mean to “throw light on” something? <p>Hastening: to make arrive more quickly</p> <ol style="list-style-type: none"> 2. What does “the glad day of deliverance” mean in this sentence? 3. What is “the sacred cause?” <p>Subscribe myself: write my name</p>	<p>Probing and scaffolding questions:</p> <ol style="list-style-type: none"> 1. What does it mean to “bring something to light”? How is that related to “throw light on”? Why do we use the word “light” to refer to understanding something? 2. Who are his “brethren in bonds”? How does that help you figure out what the word “deliverance” means? 3. How can you use your understanding of context to figure out what Douglass’s “sacred cause” might be?
	<p>Answer this question after you have read the whole quote.</p> <ol style="list-style-type: none"> 1. What is Frederick Douglass’s purpose? 	<p>After reviewing the vocabulary questions above, give students a few minutes to discuss this question with their partners. Students will use this information in the next activity, so no debrief is necessary here. Before students start, make sure they understand that all of the <i>-ing</i> words such as “hoping” are Frederick Douglass describing himself.</p>

Douglass, Frederick. Narrative of the Life of Frederick Douglass. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.



Shining a Light Anchor Chart

Name: _____

Date: _____

	People who defend slavery may think ...	Frederick Douglass's position
How slavery affects slaves		
How slavery affects slave owners		
The effects of the institution of slavery		



Shining a Light Anchor Chart
(For Teacher Reference)

	People who defend slavery may think ...	Frederick Douglass's position
How slavery affects slaves	Slavery isn't that bad for slaves. In fact, they are mostly content with their lot.	Slavery is terrible for slaves.
How slavery affects slave owners	Slavery is good for slave owners.	Slavery corrupts slaveholders.
The effects of the institution of slavery	<p>The institution of slavery is necessary.</p> <ul style="list-style-type: none">• It reflects the natural racial order.• Slavery brings the civilizing influence of Christianity to Africans, who would otherwise be uncivilized and immoral.• Slavery creates an orderly society.	The institution of slavery is abhorrent, and the arguments people make about its importance in creating a well-ordered and civilized society are incorrect.



Position Cards

Slavery isn't that bad for slaves. In fact, they are mostly content with their lot.	Slavery is terrible for slaves.	The institution of slavery is necessary. <ul style="list-style-type: none">• It reflects the natural racial order.• Slavery brings the civilizing influence of Christianity to Africans, who would otherwise be uncivilized and immoral.• Slavery creates an orderly society.
Slavery is good for slave owners.	Slavery corrupts slaveholders.	The institution of slavery is abhorrent, and the arguments people make about its importance in creating a well-ordered and civilized society are incorrect.



Determining Position

Name: _____

Date: _____

Directions: Read each quote. Then decide which box the quote would go in on the Shining a Light anchor chart. Write down the number of that box and explain your reasoning in the space provided.

	People who defend slavery may think ...	Frederick Douglass's position
How slavery affects slaves	1	2
How slavery affects slave owners	3	4
The effects of the institution of slavery	5	6



Determining Position

Name: _____

Date: _____

Directions: Read each quote. Then decide which box the quote would go in on the Shining a Light anchor chart. Write down the number of that box and explain your reasoning in the space provided.

Quote	Into which box of the Shining a Light anchor chart would this quote best fit?	Why does this quote match the position you have chosen?
“The [slave] children unable to work in the field had neither shoes, stockings, jackets, nor trousers, given to them; their clothing consisted of two coarse linen shirts per year. When these failed them, they went naked until the next allowance-day.”		
“Singing, among slaves, [is] evidence of their contentment and happiness.”		
“He was a cruel man, hardened by a long life of slave-holding.”		
The songs sung by slaves “told a tale of woe ... they breathed the prayer and complaint of souls boiling over with the bitterest anguish.”		



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 7

Introducing the Process for Close Reading: Meeting Frederick Douglass



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can determine the meaning of words and phrases in informational text (figurative, connotative, and technical meanings). (RI.7.4)

I can read above grade level informational texts with scaffolding and support. (RI.7.10)

I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)

Supporting Learning Targets

- I can determine the meaning of words and phrases in an excerpt from *Narrative of the Life of Frederick Douglass*.
- I can use common roots, prefixes, and suffixes as clues to the meaning of words in *Narrative of the Life of Frederick Douglass*.
- I can reread a complex text to better understand it.

Ongoing Assessment

- Determining Position (from homework)
- Excerpt 1 Text and Questions



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Entry Task: Quote Cards (5 minutes)B. Reviewing Learning Targets (2 minutes)2. Work Time<ol style="list-style-type: none">A. First Read, Excerpt 1 (10 minutes)B. Second Read, Excerpt 1 (25 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Adding to the Historical Context Anchor Chart (3 minutes)4. Homework<ol style="list-style-type: none">A. Independent reading: Remind students that every evening, they need to be reading the independent reading book they chose in Lesson 5.	<ul style="list-style-type: none">• In this lesson, students read the first excerpt from <i>Narrative of the Life of Frederick Douglass</i>. Throughout the module they will read five excerpts, which together constitute a substantive part, but not the whole, of the text. Since this is a complex text, students gain more from closely reading excerpts than from quickly reading the whole.• At the top of each excerpt is information about exactly which parts of the <i>Narrative</i> it includes. However, for ease of use, within each excerpt, the paragraphs are numbered sequentially (rather than based on the paragraph number within the full <i>Narrative</i>).• The purpose of this lesson is for students to begin to use tools and routines that will help them navigate the complex text. This includes using context and roots to figure out key vocabulary, determining literal meaning, paraphrasing difficult sentences, rereading, and analyzing purpose and author's craft.• The skill of using roots, suffixes, and prefixes to determine the meaning of vocabulary words was introduced in Module 1. In this module, students track the words that contain key roots, prefixes, and suffixes on a reference sheet. They should use this reference sheet to assist them as they read <i>Narrative of the Life of Frederick Douglass</i> throughout Units 1 and 2.• Students encounter each of the five excerpts from the text at least three different times. The multiple reads occur over the course of several lessons and are done by the teacher, in pairs, and independently. The first reading is when the teacher reads the text aloud as students read it silently. The second reading is focused on vocabulary and more literal comprehension questions. The third reading includes text-dependent questions that require students to analyze purpose and craft.• In this and the following lesson, students hold their thinking for the second and third readings on the Excerpt 1: Text and Questions handout. Periodic debriefs of the second and third reads focus on the most important words, sentences, and paragraphs.• In this lesson, the excerpt students read is from the very beginning of the <i>Narrative</i> and introduces Douglass to the reader. Students learn about Douglass being deprived of knowledge of his birth date and of his mother and father. These examples convey his position that slavery was terrible (not just mildly unpleasant) for slaves, and that slavery corrupted the slaveholders.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"> • This excerpt also includes a scene in which Douglass's master whips his aunt brutally. The lesson prompts you to discuss with students both why Douglass might include such a scene so early in his <i>Narrative</i>, and how readers can respond to and process scenes of violence. Consider referring to the conversation you had about reading emotionally difficult text in Module 1 when students were reading <i>A Long Walk to Water</i>. • In advance: Tape four quote cards under students' desks. • Review: Excerpt 1: Close Reading Guide, Second Read. • Post: Learning targets.

Lesson Vocabulary	Materials
determine, excerpt, roots, prefixes, suffixes; ignorant, seldom, improper, impertinent, blunt, inevitable, tidings, imitation, ordained, cunning, sustains, cowskin, humane, barbarity, joist, deprived, inquiries, odiousness, gratification	<ul style="list-style-type: none"> • Shining a Light anchor chart (from Lesson 6) • Document camera • Entry Task: Quote Cards (one set per class) • Shining a Light anchor chart, student version (from Lesson 6; one per student) • Douglass' Homes Discussion Appointments handout (from Lesson 6) • Excerpt 1 Text and Questions (one to display and one per student) • Excerpt 1 Close Reading Guide, Second Read (for teacher reference) • Reference Sheet: Roots, Prefixes, and Suffixes (one per student and one to display) • Historical Context anchor chart, student version (from Lesson 4; one per student) • Historical Context anchor chart (begun in Lesson 2)



Opening	Meeting Students' Needs
<p>A. Entry Task: Quote Cards (5 minutes)</p> <ul style="list-style-type: none"> • Display a copy of the Shining a Light anchor chart using a document camera. • Ask students to take out their copies of Determining Position, which they were to complete for homework. Tell students that today they will review the positions in each quote in this opening activity, and they should use this opportunity to correct their homework. • Tell students to reach underneath their desks and see if there is one of the four Entry Task: Quote Cards taped there. Say: "I am going to read three of the four positions from your Shining a Light anchor chart, student version. If you have a quote under your desk that supports it, stand up and be prepared to read your quote and explain how it supports that position." • Point to the relevant part of the Shining a Light anchor chart and say, "If you have a quote that supports the position that slavery is terrible for slaves, stand up." • Call on students who are standing to read their quote and explain how they know it fits this position. • Listen for the following quotes and student explanations: <ul style="list-style-type: none"> – "The [slave] children unable to work in the field had neither shoes, stockings, jackets, nor trousers, given to them; their clothing consisted of two coarse linen shirts per year. When these failed them, they went naked until the next allowance-day." – "The songs sung by slaves "told a tale of woe ... they breathed the prayer and complaint of souls boiling over with the bitterest anguish." – I know this is the position that slavery is terrible for slaves because "a tale of woe" means the songs were about stories of sadness. • Point to the relevant part of the Shining a Light anchor chart and say: "If you have a quote that supports the position that slavery corrupts slaveholders, stand up." • Call on students who are standing to read their quote and explain how they know it fits this position. 	<ul style="list-style-type: none"> • Reviewing homework ensures that all students have a basic understanding of key concepts covered in the task completed at home. • You may wish to encourage stronger readers to focus on how Douglass responds to the third position on the Shining a Light anchor chart; this is the issue that will be explored in the model essay, and may be accessible to strong readers. If you choose to do this, you will need to modify the excerpt analysis note-catcher for these students (introduced in Lesson 10).



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Listen for the following quote and student explanation: <ul style="list-style-type: none"> “Singing, among slaves, [is] evidence of their contentment and happiness.” “I know this is the position that slavery isn’t that bad for slaves because slaveholders said slaves sing because they are happy working on the field all day, when in reality they were singing about their misery. Tell students that today they will start reading <i>Narrative of the Life of Frederick Douglass</i>. Over the course of the book they will see all these positions referenced,-- in fact, the very first paragraphs of the book directly address two of the Douglass’s positions: that slavery was terrible for slaves and that it corrupts slaveholders. Remind students that in their reading, they will focus on finding places where Douglass address these first two positions. 	
<p>B. Reviewing Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> Read the learning targets aloud or invite a student to do so. <ul style="list-style-type: none"> * “I can determine the meaning of words and phrases in an excerpt of <i>Narrative of the Life of Frederick Douglass</i>.” * “I can use common roots, prefixes, and suffixes as clues to the meaning of words in <i>Narrative of the Life of Frederick Douglass</i>.” * “I can reread a complex text to better understand it.” * Tell the class that an <i>excerpt</i> is a short piece of a book and to <i>determine</i> means to find out about something. Remind students that one tool they will use to make meaning of an excerpt is rereading. Rereading helps to deepen understanding of a complex text. Explain that another tool they will use to read this complex text is to determine the meaning of words, using both context clues and <i>roots, prefixes, and suffixes</i>. A <i>root</i> is the base of a word, a <i>prefix</i> is added to the beginning of the word, and a <i>suffix</i> is added to the end of a word. Knowing roots, prefixes, and suffixes can help you figure out the meaning of an entire word. Tell students they will return to roots, prefixes, and suffixes later in the lesson. 	<ul style="list-style-type: none"> Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time (continued)	Meeting Students' Needs
<p>A. First Read, Excerpt 1 (10 minutes)</p> <ul style="list-style-type: none">• Invite students to sit with their Baltimore, MD Discussion Appointment partners (on the Douglass' Homes Discussion Appointments handout).• Distribute Excerpt 1: Text and Questions. Direct students' attention to the top of each column. Tell students to put their finger on the column where the text is. Next, ask them to put their finger on a definition that is provided for them. Look for students to point to the middle column• Quickly review the provided definitions. You might direct students to find the word <i>ignorant</i> in Paragraph 1 and then cold call on one student to read the definition aloud to the class. Assist students with pronunciation as necessary. Complete this process until you have reviewed all pulled-out vocabulary words and definitions.• Prompt students to follow along, reading silently in their heads, as you read the text aloud. Their goal for this reading should be to determine the gist of the text and circle any words they do not know.• Read the entire excerpt aloud fluently and with expression. When you are done, pause and ask students:<ul style="list-style-type: none">* "What was this excerpt about?"• Cold call on one or two students to share their ideas. Listen for them to notice that it is about where Douglass was born and his life as a young child.	<ul style="list-style-type: none">• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency and comprehension for students: They are hearing a strong reader read the text aloud with accuracy and expression, and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.• Asking students to identify challenging vocabulary helps them to monitor their understanding of a complex text. When students annotate the text by circling these words, it can also provide a formative assessment for the teacher.



Work Time (continued)	Meeting Students' Needs
<p>B. Second Read, Excerpt 1 (25 minutes)</p> <ul style="list-style-type: none">• Remind students that when tackling a complex text such as this, strong readers reread it several times to make sure they understand the whole meaning.• Direct students' attention to the middle column of Excerpt 1: Text and Questions. Tell them that the questions in this column are "second read" questions – they focus on what specific words and sentences mean.• Ask students:<ul style="list-style-type: none">* "Who sees a word in this column that is not defined?"• Ask for a volunteer to name one such word and use context clues to figure out its meaning.• Give students a few minutes to try to use context clues to determine the meaning of the rest of the words they circled.• Use the Excerpt 1: Close Reading Guide, Second Read to guide students through the questions in the middle column on Excerpt 1: Text and Questions. <p><i>Note: In the Excerpt 1: Close Reading Guide, Second Read, the Reference Sheet: Roots, Prefixes, Suffixes is distributed to each student and displayed.</i></p>	<ul style="list-style-type: none">• Consider offering selected, shorter or longer passages to specific groups based on the readiness and needs of the group. This provides an opportunity for students to read a complex text within the seventh-grade level span, but it differentiates the length of the text, not the complexity. Longer passages provide an opportunity for students reading above grade level to be challenged with a larger quantity of a complex text.



Closing and Assessment	Meeting Students' Needs
<p>A. Adding to the Historical Context Anchor Chart (3 minutes)</p> <ul style="list-style-type: none">• Ask students to take out their Historical Context anchor chart, student version and add facts they have learned about Douglass's childhood to the Life of Frederick Douglass section on the chart.• Refocus students' attention whole group. Cold call on several students to share out. Add their ideas, when relevant, to the class Historical Context anchor chart.• Listen for responses like:<ul style="list-style-type: none">– His master was probably his father.– He was separated from his mother, and she died when he was 7.• His master and the overseer were both very cruel.	<ul style="list-style-type: none">• Adding anchor charts can aid students in remembering or understanding key ideas that help them build background knowledge.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Independent reading: Remind students that every evening, they need to be reading the independent reading book they chose in Lesson 5.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 7

Supporting Materials



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Entry Task: Quote Cards

Teacher Directions: Cut out the quotes below and tape each one under a desk.

“The [slave] children unable to work in the field had neither shoes, stockings, jackets, nor trousers, given to them; their clothing consisted of two coarse linen shirts per year. When these failed them, they went naked until the next allowance-day.”

“Singing, among slaves, [is] evidence of their contentment and happiness.”

“He was a cruel man, hardened by a long life of slave-holding.”

The songs sung by slaves “told a tale of woe ... they breathed the prayer and complaint of souls boiling over with the bitterest anguish.”



Excerpt 1: Text and Questions

Narrative of the Life of Frederick Douglass

Name: _____

Date: _____

Chapter 1, Paragraphs 1–5 and 8

Text	Second Read Questions	Third Read Questions
<p>1. I was born in Tuckahoe, near Hillsborough, and about twelve miles from Easton, in Talbot county, Maryland. I have no accurate knowledge of my age, never having seen any authentic record containing it. By far the larger part of the slaves know as little of their ages as horses know of theirs, and it is the wish of most masters within my knowledge to keep their slaves thus ignorant. I do not remember to have ever met a slave who could tell of his birthday. They seldom come nearer to it than planting-time, harvest-time, cherry-time, spring-time, or fall-time. A want of information concerning my own was a source of unhappiness to me</p>	<p>1. What do slaves not have knowledge about?</p> <p>2. Who prevents slaves from having this knowledge?</p> <p>Ignorant—not knowing facts you should know</p> <p>Seldom—not often</p>	<p>1. Frederick Douglass begins his story with an example of how slaves are mistreated. What example does he give?</p>



Excerpt 1: Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>even during childhood. The white children could tell their ages. I could not tell why I ought to be deprived of the same privilege. I was not allowed to make any inquiries of my master concerning it. He deemed all such inquiries on the part of a slave improper and impertinent, and evidence of a restless spirit. The nearest estimate I can give makes me now between twenty-seven and twenty-eight years of age. I come to this, from hearing my master say, some time during 1835, I was about seventeen years old.</p>	<p>Deprived—</p> <p>Privilege—</p> <p>3. The root of inquiries is <i>quir</i>-, meaning seek/ask. Based on this, what does the word <i>inquiries</i> mean?</p> <p>Improper—wrong</p> <p>Impertinent—rude and disrespectful</p>	

Douglass, Frederick. Narrative of the Life of Frederick Douglass. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.



Excerpt 1: Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
2. My mother was named Harriet Bailey. She was the daughter of Isaac and Betsey Bailey, both colored, and quite dark. My mother was of a darker complexion than either my grandmother or grandfather.		
3. My father was a white man. He was admitted to be such by all I ever heard speak of my parentage. The opinion was also whispered that my master was my father; but of the correctness of this opinion, I know nothing; the means of knowing was withheld from me. My mother and I were separated when I was but an infant—before I knew her as my mother. It is a common custom, in the part of Maryland from which I ran away, to part children from their mothers at a very early age. Frequently, before the child has reached its twelfth month, its mother is taken from it, and hired out on some	4. Who was Frederick Douglass's father?	2. This paragraph discusses Douglass's parents. What does it show about how slavery affected children's relationships with their parents?

Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.



Excerpt 1: Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>farm a considerable distance off, and the child is placed under the care of an old woman, too old for field labor. For what this separation is done, I do not know, unless it be to hinder the development of the child's affection toward its mother, and to blunt and destroy the natural affection of the mother for the child. This is the inevitable result.</p>	<p>5. Paraphrase this sentence into your own words: “He was admitted to be such by all I ever heard speak of my parentage.”</p> <p>Labor—</p> <p>Hinder—</p> <p>Blunt—worn down, less sharp</p> <p>Inevitable—certain to happen</p>	<p>3. What do these words mean: “to blunt and destroy the natural affection of the mother for the child”? How do they add to the overall point of the paragraph?</p>

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Excerpt 1: Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>4. I never saw my mother, to know her as such, more than four or five times in my life; and each of these times was very short in duration, and at night. She was hired by a Mr. Stewart, who lived about twelve miles from my home. She made her journeys to see me in the night, travelling the whole distance on foot, after the performance of her day's work. She was a field hand, and a whipping is the penalty of not being in the field at sunrise, unless a slave has special permission from his or her master to the contrary—a permission which they seldom get, and one that gives to him that gives it the proud name of being a kind master. I do not recollect of ever seeing my mother by the light of day. She was with me in the night.</p>	<p>Duration—</p> <p>Penalty—punishment</p> <p>Seldom—not often</p>	<p>4. How does this information about Douglass's mother connect to what you learned in articles you read about Frederick Douglass in Lesson 5?</p>



Excerpt 1: Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>She would lie down with me, and get me to sleep, but long before I waked she was gone. Very little communication ever took place between us. Death soon ended what little we could have while she lived, and with it her hardships and suffering. She died when I was about seven years old, on one of my master's farms, near Lee's Mill. I was not allowed to be present during her illness, at her death, or burial. She was gone long before I knew any thing about it. Never having enjoyed, to any considerable extent, her soothing presence, her tender and watchful care, I received the tidings of her death with much the same emotions I should have probably felt at the death of a stranger.</p>	<p>Hardships— Tidings—news</p> <p>6. What was Frederick Douglass's relationship with his mother like?</p> <p>7. Paraphrase this sentence: "Never having enjoyed, to any considerable extent, her soothing presence, her tender and watchful care, I received the tidings of her death with much the same emotions I should have probably felt at the death of a stranger."</p>	

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Excerpt 1: Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>5. Called thus suddenly away, she [my mother] left me without the slightest intimation of who my father was. The whisper that my master was my father, may or may not be true; and, true or false, it is of but little consequence to my purpose whilst the fact remains, in all its glaring odiousness, that slaveholders have ordained, and by law established, that the children of slave women shall in all cases follow the condition of their mothers; and this is done too obviously to administer to their own lusts, and make a gratification of their wicked desires profitable as well as pleasurable; for by this cunning arrangement, the slaveholder, in cases not a few, sustains to his slaves the double relation of master and father. . . .</p>	<p>Intimation—hint</p> <p>8. Who did people think Douglass’s father was?</p> <p>9. The suffix of <i>odiousness</i> is -<i>ness</i>. What does <i>ness</i> mean?</p> <p>Based on the meaning of the suffix -<i>ness</i>, what does <i>odiousness</i> mean?</p> <p>Ordained—ordered</p> <p>Condition—</p> <p>Administer to their own lusts—take care of their own (sexual) desires</p> <p>Cunning—clever</p> <p>Sustains—to make something continue to exist</p>	



Excerpt 1: Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
	<p>10. Are the children of slave mothers free or slaves?</p> <p>11. The root of gratification is <i>grat-</i>. What does <i>grat-</i> mean?</p> <p>Based on the root <i>grat-</i>, what does the word <i>gratification</i> mean?</p>	

Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.



Excerpt 1: Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>6. I have had two masters. My first master's name was Anthony. I do not remember his first name. He was generally called Captain Anthony—a title which, I presume, he acquired by sailing a craft on the Chesapeake Bay. He was not considered a rich slaveholder. He owned two or three farms, and about thirty slaves. His farms and slaves were under the care of an overseer. The overseer's name was Plummer. Mr. Plummer was a miserable drunkard, a profane swearer, and a savage monster. He always went armed with a cowskin and a heavy cudgel. I have known him to cut and slash the women's heads so horribly, that even master would be enraged at his cruelty, and would threaten to whip him if he did not mind himself.</p>	<p>Cowskin—a whip made of leather</p>	<p>5. How does having power over their slaves seem to affect the overseer and the owner?</p>



Excerpt 1: Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>Master, however, was not a humane slaveholder. It required extraordinary barbarity on the part of an overseer to affect him. He was a cruel man, hardened by a long life of slaveholding. He would at times seem to take great pleasure in whipping a slave. I have often been awakened at the dawn of day by the most heart-rending shrieks of an own aunt of mine, whom he used to tie up to a joist, and whip upon her naked back till she was literally covered with blood. No words, no tears, no prayers, from his gory victim, seemed to move his iron heart from its bloody purpose. The louder she screamed, the harder he whipped; and where the blood ran fastest, there he whipped longest.</p>	<p>Humane—treating people in a way that does not cause suffering</p> <p>Barbarity—cruelty</p> <p>Hardened—</p> <p>12. Who was cruel?</p> <p>13. Who is being whipped?</p> <p>Joist—beam that supports the roof (in a house)</p> <p>Gory—</p>	<p>6. What scene does Douglass vividly describe? Why do you think he describes it in such detail? How does this serve his purpose?</p>



Excerpt 1: Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>He would whip her to make her scream, and whip her to make her hush; and not until overcome by fatigue, would he cease to swing the blood-clotted cowskin. I remember the first time I ever witnessed this horrible exhibition. I was quite a child, but I well remember it. I never shall forget it whilst I remember any thing. It was the first of a long series of such outrages, of which I was doomed to be a witness and a participant. It struck me with awful force. It was the blood-stained gate, the entrance to the hell of slavery, through which I was about to pass. It was a most terrible spectacle. I wish I could commit to paper the feelings with which I beheld it.</p>	<p>14. Rewrite the following sentence in your own words: “No words, no tears, no prayers, from his gory victim, seemed to move his iron heart from its bloody purpose.”</p> <p>Spectacle—</p>	

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Excerpt 1: Text and Questions

Narrative of the Life of Frederick Douglass

Whole Excerpt

Whole Excerpt PURPOSE: How does this excerpt support the two positions Douglass held about slavery that are listed below?

1. Slavery is terrible for slaves.

2. Slavery corrupts slave holders.



Excerpt 1: Close Reading Guide, Second Read

Narrative of the Life of Frederick Douglass:

(For Teacher Reference)

Chapter 1, Paragraphs 1–5 and 8

Brief analysis of excerpt: In these opening paragraphs, Douglass introduces himself: where he was born, who his parents were, and what his early childhood was like. As he will do throughout the *Narrative*, he uses this story to convey his position that slavery is both terrible for slaves and corrupts slaveholders. He gives several examples of the ways in which children suffered under slavery: They did not know their birthdays, they were separated from their mothers, and they often did not know their fathers. Douglass implicitly contrasts the facts of his childhood with childhood as his audience may have experienced it: celebrating birthdays, with their mothers, knowing who their fathers were. This excerpt also includes the first graphic description of the violence with which slaves are treated: Douglass clearly brings this in early to get his audience's attention and support his position that slavery was terrible and that slaves suffered immensely.

Directions for second read: The summary version

- * Think aloud about second read words and questions in Paragraph 1; distribute Reference Sheet: Roots, Prefixes, and Suffixes
- * Students work in pairs to do the rest of the second read vocabulary and questions, except 5, 7, and 14
- * Debrief the answers and focus on: condition, hardened; Questions 9, 11
- * Model paraphrasing a sentence in Paragraph 3 (Question 5)
- * In pairs: Students paraphrase sentences in Paragraphs 4 and 8 (Questions 7 and 14)
- * Debrief the answers

Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>1. I was born in Tuckahoe, near Hillsborough, and about twelve miles from Easton, in Talbot county, Maryland. I have no accurate knowledge of my age, never having seen any authentic record containing it. By far the larger part of the slaves know as little of their ages as horses know of theirs, and it is the wish of most masters within my knowledge to keep their slaves thus ignorant. I do not remember to have ever met a slave who could tell of his birthday. They seldom come nearer to it than planting-time, harvest-time, cherry-time, spring-time, or fall-time. A want of information concerning my own was a source of unhappiness to me even during childhood.</p>	<p>1. What do slaves not have knowledge about? Age/birthdays</p> <p>2. Who prevents slaves from having this knowledge? Slave masters</p> <p>Ignorant—<i>not knowing facts you should know</i></p> <p>Seldom—<i>not often</i></p> <p>Deprived—not having what is necessary</p> <p>Privilege—Special right that only some people can get</p>	<p>Using some of the questions for Paragraph 1, think aloud for students about how you would determine the meaning of words in context, determine the meaning of words using roots, and answer questions about what sentences mean.</p> <p>Assure students that they have many tools to help them in this work. Answering the questions and figuring out what words mean is something they have done a lot this year. This text is more complex, but they should keep using the same strategies they have been practicing.</p>

Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
 (For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>The white children could tell their ages. I could not tell why I ought to be deprived of the same privilege. I was not allowed to make any inquiries of my master concerning it. He deemed all such inquiries on the part of a slave improper and impertinent, and evidence of a restless spirit. The nearest estimate I can give makes me now between twenty-seven and twenty-eight years of age. I come to this, from hearing my master say, some time during 1835, I was about seventeen years old.</p>	<p>3. The root of inquiries is <i>quir-</i>, meaning seek/ask. Based on this, what does the word <i>inquiries</i> mean?</p> <p>Search for knowledge, questions</p> <p>Improper—<i>wrong</i></p> <p>Impertinent—<i>rude and disrespectful</i></p>	<p>Remind students how context is used to determine the meaning of words by modeling with a word in the first paragraph. For example, you might say something like: “To figure out the first word, <i>deprived</i>, I can look for context clues. Remember, you did a lot of work around context clues when you read <i>Lyddie</i>. You can look for context clues by rereading the sentence that contains the word itself. You can also read forward and backward from the word.”</p>

Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
 (For Teacher Reference)

Text	Second Read Questions	Teacher Directions
		<p>Read aloud the sentence containing the word deprived: I could not tell why I ought to be deprived of the same privilege.” Say something like: “I am not sure from reading that sentence what deprived means, so I will read forward and backward. ‘The white children could tell their ages. I could not tell why I ought to be deprived of the same privilege. I was not allowed to make any inquiries of my master concerning it.’ I notice in the sentence before, Douglass mentions that white children know their age; and in the sentence after it, it seems he is not allowed to ask his master his age. I think the word deprived means not having what is necessary.”</p> <p>Write down your answer so students have a strong model.</p>

Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
 (For Teacher Reference)

Text	Second Read Questions	Teacher Directions
		<p>Remind students that determining the answer to questions about literal understanding of the text may also require rereading not just that sentence, but the ones right around it.</p> <p>Model this. You might say: “To answer the first question, ‘What does Frederick Douglass not have knowledge of?’, I will reread the paragraph again. I know from the second line, ‘I have no accurate knowledge of my age,’ that Douglass is not allowed to know his age. I also remember that the word deprived means not having something necessary, and in this case it is his age, so the answer is how old he is or his birthday.”</p> <p>Write down your answer so students have a strong model.</p>

Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.

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Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
 (For Teacher Reference)

Text	Second Read Questions	Teacher Directions
		<p>Distribute the Reference Sheet: Roots, Prefixes, and Suffixes to each student and display one for the class. Remind them that another tool they will use to determine the meaning of words is roots, prefixes, and suffixes. Have students point to the first column that says Common Roots. This is where common roots, prefixes, and suffixes are listed. Have students point to the second column that says Meaning. This is where the meaning of each root, prefix, and suffix is listed. Have students point to the third column. This is where examples from <i>Narrative of the Life of Frederick Douglass</i> will be tracked, along with brief meanings of each word.</p>

Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
 (For Teacher Reference)

Text	Second Read Questions	Teacher Directions
		<p>Model using a root to determine meaning. You might say: “Point to the word <i>inquiries</i> in Paragraph 1. I know from the second read column and from my reference sheet that the root of <i>inquiries</i> is <i>quir</i>, which means seek or ask. Now I will reread the sentence that <i>inquiries</i> is in and try to figure out its meaning. The sentence says, ‘I was not allowed to make any <u>inquiries</u> of my master concerning it.’ I think that <i>inquiries</i> must mean questions, which people use to seek information. In this case, Douglass was not allowed to ask his master questions about his age.”</p> <p>Write down your answer so students have a strong model.</p>

Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
 (For Teacher Reference)

Text	Second Read Questions	Teacher Directions
		<p>Finally, show students how to record words on the reference sheet by writing <i>inquiries</i> in the third column on the reference sheet, next to the root <i>quir</i>. Write a brief definition of the word as well.</p> <p>(10 minutes)</p> <p>Direct students to work in pairs to reread the excerpt to figure out remaining vocabulary words and answer remaining questions. Tell them to skip the paraphrasing sentences prompts (5, 7, and 14).</p>

Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
 (For Teacher Reference)

Text	Second Read Questions	Teacher Directions
		<p>When most of the students have finished, review answers, particularly Questions 9 and 11 on roots. Remind students to track these words on their reference sheet along with brief definitions.</p>
<p>2. My mother was named Harriet Bailey.</p> <p>She was the daughter of Isaac and Betsey Bailey, both colored, and quite dark. My mother was of a darker complexion than either my grandmother or grandfather.</p>		

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Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>3. My father was a white man. He was admitted to be such by all I ever heard speak of my parentage. The opinion was also whispered that my master was my father; but of the correctness of this opinion, I know nothing; the means of knowing was withheld from me. My mother and I were separated when I was but an infant—before I knew her as my mother. It is a common custom, in the part of Maryland from which I ran away, to part children from their mothers at a very early age.</p>	<p>4. Who was Frederick Douglass’s father? His slave master</p> <p>5. Paraphrase this sentence into your own words: “He was admitted to be such by all I ever heard speak of my parentage.” Frederick Douglass heard from others that his slave master was his father.</p>	

Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
 (For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>Frequently, before the child has reached its twelfth month, its mother is taken from it, and hired out on some farm a considerable distance off, and the child is placed under the care of an old woman, too old for field labor. For what this separation is done, I do not know, unless it be to hinder the development of the child's affection toward its mother, and to blunt and destroy the natural affection of the mother for the child. This is the inevitable result.</p>	<p>Labor— work</p> <p>Hinder— make difficult</p> <p>Blunt—<i>worn down, less sharp</i></p> <p>Inevitable—<i>certain to happen</i></p>	<p>After reviewing the vocabulary and sentence level questions, direct students' attention to Question 5. Transition students to this task by asking them what it means to paraphrase. Listen for students to explain that this means to put something in our own words. Point out that often when we read a complex text, we paraphrase it to make sure we understand what it says. The goal is not to summarize—to sum up what it says—but rather to translate it into sentences that make sense to you.</p> <p>Think aloud to model how to paraphrase the difficult sentence from Paragraph 3.</p>

Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
 (For Teacher Reference)

Text	Second Read Questions	Teacher Directions
		<p>For example, you might say something like: “The sentence says, ‘He was admitted to be such by all I ever heard speak of my parentage.’ I am not sure what that means or who the ‘he’ is, so I will reread the sentence before just like when we figure out a word using context clues. The sentence before says, ‘My father was a white man.’ I know the ‘he’ is Douglass’s father, and he was white, not a slave. ‘Admitted ... by all I ever heard’ seems like it refers to people talking about something related to Douglass. ‘Parentage’ sounds like parents, and I know from the sentence before that Douglass is talking about his father. My translation so far is Douglass heard people talk about his father being a white man. I want to check the sentence after, in case it gives more information.</p>

Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
		<p>It says, ‘The opinion was also whispered that my master was my father’; I know now the sentence means that Douglass heard people talk about his father being his master, not just a white man.”</p> <p>Write down your answer so students have a strong model.</p>
<p>4. I never saw my mother, to know her as such, more than four or five times in my life; and each of these times was very short in duration, and at night. She was hired by a Mr. Stewart, who lived about twelve miles from my home. She made her journeys to see me in the night, travelling the whole distance on foot,</p>	<p>Duration— amount of time</p> <p>Penalty—<i>punishment</i></p> <p>Seldom—not often</p> <p>Hardships— Difficulties</p> <p>Tidings—<i>news</i></p>	

Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.



Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
after the performance of her day's work. She was a field hand, and a whipping is the penalty of not being in the field at sunrise, unless a slave has special permission from his or her master to the contrary—a permission which they seldom get, and one that gives to him that gives it the proud name of being a kind master.	<p>6. What was Frederick Douglass's relationship with his mother like?</p> <p>He did not know her at all. She was not allowed to visit him.</p>	

Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>I do not recollect of ever seeing my mother by the light of day. She was with me in the night. She would lie down with me, and get me to sleep, but long before I waked she was gone. Very little communication ever took place between us. Death soon ended what little we could have while she lived, and with it her hardships and suffering. She died when I was about seven years old, on one of my master's farms, near Lee's Mill. I was not allowed to be present during her illness, at her death, or burial. She was gone long before I knew any thing about it.</p>		<p>Instruct students to paraphrase the sentence in Paragraph 4. Point out that commas and semicolons often separate a sentence into chunks; it is often worth “translating” one chunk at a time. Assure them that it is fine to “translate” a complex sentence from Douglass, such as this one, by writing several sentences in their own words.</p> <p>As students work, circulate.</p> <p>Probing questions:</p> <ul style="list-style-type: none"> * Who is Douglass comparing to ‘a stranger’? * What was the news or ‘tidings’ Douglass received? <p>Debrief student responses.</p>

Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>Never having enjoyed, to any considerable extent, her soothing presence, her tender and watchful care, I received the tidings of her death with much the same emotions I should have probably felt at the death of a stranger.</p>	<p>7. Paraphrase this sentence into your own words: “Never having enjoyed, to any considerable extent, her soothing presence, her tender and watchful care, I received the tidings of her death with much the same emotions I should have probably felt at the death of a stranger.”</p> <p>Frederick Douglass never experienced the comfort and care of having his mother around. When his mother died, he felt little because she was a stranger to him.</p>	

Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.



Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>5. Called thus suddenly away, she [my mother] left me without the slightest intimation of who my father was. The whisper that my master was my father, may or may not be true; and, true or false, it is of but little consequence to my purpose whilst the fact remains, in all its glaring odiousness, that slaveholders have ordained, and by law established, that the children of slave women shall in all cases follow the condition of their mothers; and this is done too obviously to administer to their own lusts, and make a gratification of their wicked desires profitable as well as pleasurable;</p>	<p>Intimation—<i>hint</i></p> <p>8. Who did people think Douglass’s father was? His master</p> <p>9. The suffix of <i>odiousness</i> is -ness. What does <i>ness</i> mean? State of</p> <p>Based on the meaning of the suffix -ness, what does <i>odiousness</i> mean? Hateful</p> <p>Ordained—<i>ordered</i></p> <p>Condition— situation or position <i>continue to exist</i></p>	<p>As students work in partners, circulate to ask probing and scaffolding questions:</p> <ol style="list-style-type: none"> 1. What does “the whisper” refer to? 2. What does “the children of slave women shall in all cases follow the condition of their mothers” mean?

Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
for by this cunning arrangement, the slaveholder, in cases not a few, sustains to his slaves the double relation of master and father. . . .	<p>10. Are the children of slave mothers free or slaves? Slaves</p> <p>11. The root of gratification is <i>grat</i>- What does <i>grat</i>-mean? Pleasing</p> <p>Based on the root <i>grat</i>-, what does the word <i>gratification</i> mean? Satisfying a need or wish</p>	

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Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
 (For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>6. I have had two masters. My first master’s name was Anthony. I do not remember his first name. He was generally called Captain Anthony—a title which, I presume, he acquired by sailing a craft on the Chesapeake Bay. He was not considered a rich slaveholder. He owned two or three farms, and about thirty slaves. His farms and slaves were under the care of an overseer. The overseer’s name was Plummer. Mr. Plummer was a miserable drunkard, a profane swearer, and a savage monster. He always went armed with a cowskin and a heavy cudgel.</p>	<p>Cowskin—<i>a whip made of leather</i></p>	<p>Refocus whole class to debrief Question 14. Call on several students to read their paraphrases, selecting students who had strong work when you walked around. Since this is still early in the process of students learning how to paraphrase, it is important to expose them to strong models.</p> <p>Select one strong paraphrase and write it up so that all students have a model of strong work to refer to. Congratulate students on successfully reading a complex excerpt from <i>Narrative of the Life of Frederick Douglass</i>.</p>



Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>I have known him to cut and slash the women’s heads so horribly, that even master would be enraged at his cruelty, and would threaten to whip him if he did not mind himself. Master, however, was not a humane slaveholder. It required extraordinary barbarity on the part of an overseer to affect him. He was a cruel man, hardened by a long life of slaveholding. He would at times seem to take great pleasure in whipping a slave. I have often been awakened at the dawn of day by the most heart-rending shrieks of an own aunt of mine, whom he used to tie up to a joist, and whip upon her naked back till she was literally covered with blood.</p>	<p>Humane—<i>treating people in a way that does not cause suffering</i></p> <p>Barbarity—<i>cruelty</i></p> <p>Hardened— made less sympathetic or less kind</p> <p>12. Who was cruel? The overseer and the master</p> <p>13. Who is being whipped? Douglass’s aunt</p> <p>Joist—<i>beam that supports the roof (in a house)</i></p>	



Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>No words, no tears, no prayers, from his gory victim, seemed to move his iron heart from its bloody purpose. The louder she screamed, the harder he whipped; and where the blood ran fastest, there he whipped longest. He would whip her to make her scream, and whip her to make her hush; and not until overcome by fatigue, would he cease to swing the blood-clotted cowskin. I remember the first time I ever witnessed this horrible exhibition. I was quite a child, but I well remember it. I never shall forget it whilst I remember any thing. It was the first of a long series of such outrages, of which I was doomed to be a witness and a participant.</p>	<p>Gory— bloody</p> <p>14. Rewrite the following sentence in your own words: “No words, no tears, no prayers, from his <u>gory</u> victim, seemed to move his iron heart from its bloody purpose.”</p> <p>Nothing his bloody victim said could make him change his mind about whipping her.</p>	

Excerpt 1: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
 (For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>It struck me with awful force. It was the blood-stained gate, the entrance to the hell of slavery, through which I was about to pass. It was a most terrible spectacle. I wish I could commit to paper the feelings with which I beheld it.</p>	<p>Spectacle— a scene that catches your attention</p>	

Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.



Reference Sheet: Roots, Prefixes, and Suffixes

Name: _____

Date: _____

Words from *Narrative Life of Frederick Douglass* that contain common roots, prefixes, and suffixes are recorded below. Use this reference sheet to assist you in determining the meaning of words.

Common Roots (base)	Meaning	Example (excerpt number, if applicable)
Sol/sole	One, only, alone	Desolate
Pos	From positus- placed	Disposition (4)
Quir	Seek, ask	Inquiries, (1)
Grat	Pleasing	Gratification (1)

Common Prefixes (beginning)	Meaning	Example (excerpt number, if applicable)
De	Away from, without	Deprived (1), desolate, devoted
Re	Again or back	Reduced (3), revived (4), rekindle (4), recounted (5)
Dis	Take away	Discontentment (3), disposition (4)

Common Suffixes (end)	Meaning	Example (excerpt number, if applicable)
Able	Capable of	Miserable (1), unmanageable, valuable (3) liable (5)
Ness	State of	Odiousness (1)
Ful	Full of	Needful



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 8

Analyzing Douglass's Purpose



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)

I can determine an author's point of view or purpose in informational text. (RI.7.6)

I can analyze how the author distinguishes his/her position from others'. (RI.7.6)

Supporting Learning Targets

- I can analyze how specific excerpts of *Narrative of the Life of Frederick Douglass* convey Douglass's position on slavery
- I can use common roots, prefixes, and suffixes as clues to the meaning of words in *Narrative of the Life of Frederick Douglass*
- I can reread a complex text to better understand it.

Ongoing Assessment

- Excerpt 1 Text and Questions



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Entry Task: Roots, Prefixes, Suffixes (5 minutes)B. Reviewing Learning Targets (2 minutes)2. Work Time<ol style="list-style-type: none">A. Third Read, Excerpt 1 (25 minutes)B. Discussing Purpose (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Discussing Purpose (10 minutes)4. Homework<ol style="list-style-type: none">A. Reread Excerpt 1 from the <i>Narrative</i> and construct a one-paragraph response, using textual evidence, to the following prompt: "What two things was Douglass deprived of as a child that his audience thinks every child should have?"	<ul style="list-style-type: none">• In this lesson, students continue to build their stamina and ability to make meaning of the <i>Narrative</i> through the process of reading.• Students read Excerpt 1, which they began in Lesson 7, for the third time and record answers to text-dependent questions. These questions help students synthesize their understanding of the text and are a scaffold to determining how a particular excerpt conveys Douglass's position on slavery. (RI.7.6.)• The debrief discussion on purpose supports students in analyzing the connection between Excerpt 1 and 2 of the positions from the Shining a Light anchor chart (from Lesson 6): how slavery affects slaves and slave owners. Students will demonstrate their ability to determine purpose during Unit 2 (on both the Mid-Unit 2 and End of Unit 2 Assessments)• For homework, students reflect on Excerpt 1 by writing a one-paragraph response, using textual evidence. Short written responses help students process the complex text and allow them to practice crafting concise evidence-based responses.• Review: Excerpt 1: Close Reading Guide, Third Read.• Post: Learning targets.



Lesson Vocabulary	Materials
convey, position; unmanageable, disposition, devoted, convey, position, purpose	<ul style="list-style-type: none">• Entry Task: Roots, Prefixes, Suffixes (one per student and one to display)• Entry Task: Roots, Prefixes, Suffixes (answers, for teacher reference)• Reference Sheet: Roots, Prefixes, and Suffixes (from Lesson 7)• Equity sticks• Shining a Light anchor chart (begun in Lesson 6)• Excerpt 1 Text and Questions (from Lesson 7, one per student and one to display)• Excerpt 1: Close Reading Guide, Third Read (for teacher reference)• Excerpt 1: Constructed Response (one per student)



Opening	Meeting Students' Needs
<p>A. Entry Task: Roots, Prefixes, Suffixes (5 minutes)</p> <ul style="list-style-type: none"> • Congratulate students for the strong work you saw in Lesson 7. In particular, notice and celebrate persistence, careful thinking about vocabulary in context, and a willingness to reread. Tell students that you are looking forward to seeing more strong work from them today. • Distribute one copy of the Entry Task: Roots, Prefixes, Suffixes to each student. Invite students to take out and use their Reference Sheet: Roots, Prefixes, and Suffixes to identify the meaning of the root, prefix, or suffix for each word on the entry task. Then students should use the meaning of the root, prefix, or suffix to figure out the meaning of the entire word. • Give students 4 minutes to complete these tasks. Then refocus students' attention whole group and use equity sticks to cold call on a few students to share their answers. • Explain that today students are going reread Excerpt 1 to explore Douglass's position on slavery. In order to understand the position Douglass tries to communicate to his Northern audience, students must understand the meaning of the words he uses. Using roots, prefixes, and suffixes is one way students can determine the meaning of those words. 	<ul style="list-style-type: none"> • Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. The targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.
<p>B. Reviewing Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Direct students' attention to the posted learning targets and read them aloud to the class: <ul style="list-style-type: none"> * "I can analyze how specific excerpts of <i>Narrative of the Life of Frederick Douglass</i> convey Douglass's position on slavery." * "I can use common roots, prefixes, and suffixes as clues to the meaning of words in <i>Narrative of the Life of Frederick Douglass</i>." * "I can reread a complex text to better understand it." • Focus on the words <i>convey</i> and <i>position</i>. Remind students that to convey something means to communicate or express it. Position, in this context, means an opinion. • Today students will think about the opinion or <i>position</i> Douglass is expressing or <i>conveying</i> to his reader. Ask students to point to the anchor chart they expect will hold their thinking. Wait for them to point to the Shining a Light anchor chart. 	



Work Time	Meeting Students' Needs
<p>A. Third Read, Excerpt 1 (25 minutes)</p> <ul style="list-style-type: none"> • Tell students that once strong readers have figured out what a text says, they often revisit that text to think about the bigger picture: What is the overall story? How and why is the author telling that story? • Display Excerpt 1: Text and Questions. • Invite students to take out their copy of this handout and move to sit with their Rochester, NY partners. • Refocus students' attention whole group. Use the Excerpt 1: Close Reading Guide, Third Read to lead students through a series of text-dependent questions about this first excerpt. 	<ul style="list-style-type: none"> • Note-catchers provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning, and they engage students more actively. • Text-dependent questions can be answered only by referring explicitly to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding. • Providing models of expected work supports all students, especially challenged learners.
<p>B. Discussing Purpose (10 minutes)</p> <ul style="list-style-type: none"> • Tell students they are becoming stronger readers because of their perseverance with complex text. Ask them to point to the purpose question at the end of Excerpt 1: Text and Questions. Read this question aloud to the class: How does this excerpt support the two positions Douglass held about slavery that are listed below? 1. Slavery is terrible for slaves 2. Slavery corrupts slave holders. • Remind students that Douglass wrote his book with a particular audience in mind, and this question helps students think about his purpose. • Ask students to turn and talk with their partner to discuss their answer to this question. • Refocus students' attention whole group. Say: <ul style="list-style-type: none"> * "Raise your hand if you can explain how this excerpt supports the position that slavery is terrible for slaves." • From the raised hands, call on several students to explain why, using evidence from the text to support their answer. 	<ul style="list-style-type: none"> • Giving students the opportunity to discuss answers to questions in small groups before asking them to share with the whole group can ensure that all students are able to contribute to the whole group discussion. • Adding visuals or graphics to anchor charts can help students remember or understand key ideas or directions.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Listen for references to:<ul style="list-style-type: none">– The suffering of his aunt, Paragraph 6– Not knowing age or parents, Paragraphs 1, 3, 4, and 5• His master also being his father, Paragraph 5• Then say: "Raise your hand if you can explain how this excerpt supports the position that slavery corrupts slaveholders."• From the raised hands, call on several students to explain why, using evidence from the text to support their answer.• Listen for references to:<ul style="list-style-type: none">– The master and the overseer are both cruel as they exercise their power, Paragraph 6• Write down strong answers on the displayed copy of Excerpt 1: Text and Questions, and prompt students to copy these notes onto their own copies of Excerpt 1: Text and Questions.• Explain to students that later in this module, they will write an essay about how Douglass conveys his purpose. To help them synthesize their thinking about each excerpt, they will answer this purpose question and provide evidence from the text.	



Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework (3 minutes)</p> <ul style="list-style-type: none">• Distribute one copy of Excerpt 1 Constructed Response to every student.• Tell students that for homework they will reread Excerpt 1 of <i>Narrative of the Life of Frederick Douglass</i>. They will respond to the question “What two things was Douglass deprived of as a child that his audience thinks every child should have?” by writing a one-paragraph response using textual evidence.• Remind students to recycle the prompt, use textual evidence to support their ideas, and write in complete sentences. Also remind them that <i>deprived</i> means not having things that are necessary.• Answer any clarifying questions about the homework.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Reread Excerpt 1 from the <i>Narrative</i> and construct a one-paragraph response, using textual evidence, to the following prompt: “What two things was Douglass deprived of as a child that his audience thinks every child should have?”	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 8

Supporting Materials



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Entry Task: Roots, Prefixes, Suffixes

Name: _____

Date: _____

Directions: Identify the meaning of the root, prefix, or suffix in the underlined word using your Reference Sheet: Roots, Prefixes, and Suffixes. Then determine the meaning of the entire word.

Sentence from <i>Narrative of the Life of Frederick Douglass</i>	Meaning of Root/Prefix/Suffix	Meaning of underlined word
I was somewhat <u>unmanageable</u> when I first went there, but a few months of this discipline tamed me.	<i>un</i> —not <i>able</i> —	
My natural elasticity was crushed, my intellect languished, the <u>disposition</u> to read departed, the cheerful spark that lingered about my eye died; the dark night of slavery closed in upon me; and behold a man transformed into a brute!	<i>dis</i> —	
His life was <u>devoted</u> to planning and perpetrating the grossest deceptions.	<i>de</i> —	



Entry Task: Roots, Prefixes, Suffixes
(Answers, for Teacher Reference)

Directions: Identify the meaning of the root, prefix, or suffix in the underlined word using your Reference Sheet: Roots, Prefixes, and Suffixes. Then determine the meaning of the entire word.

Sentence from <i>Narrative of the Life of Frederick Douglass</i>	Meaning of Root/Prefix/Suffix	Meaning of underlined word
I was somewhat <u>unmanageable</u> when I first went there, but a few months of this discipline tamed me.	<i>un</i> —not <i>able</i> —	Not capable of managing or controlling
My natural elasticity was crushed, my intellect languished, the <u>disposition</u> to read departed, the cheerful spark that lingered about my eye died; the dark night of slavery closed in upon me; and behold a man transformed into a brute!	<i>dis</i> —	A willingness to behave in a certain way
His life was <u>devoted</u> to planning and perpetrating the grossest deceptions.	<i>de</i> —	To use all or most of your time to do something or help someone



Excerpt 1: Close Reading Guide, Third Read
(For Teacher Reference)

Narrative of the Life of Frederick Douglass, Chapter 1, Paragraphs 1–5 and 8

Brief analysis of excerpt: In these opening paragraphs, Douglass introduces himself: where he was born, who his parents were, what his early childhood was like. As he will do throughout the *Narrative*, he uses this story to convey his position that slavery is both terrible for slaves and corrupts slaveholders. He gives several examples of the ways in which children suffered under slavery: They did not know their birthdays, they were separated from their mothers, and they often did not know their fathers. Douglass implicitly contrasts the facts of his childhood with childhood as his audience may have experienced it: celebrating birthdays, with their mothers, knowing who their fathers were. This excerpt also includes the first graphic description of the violence with which slaves are treated: Douglass clearly brings this in early, to get his audience's attention and support his position that slavery was terrible and that slaves suffered immensely.

Directions for third read: the summary version

- Model answering a third read question
- Students answer Questions 2–6 in pairs
- Debrief the answers
- Teacher leads discussion of final question about purpose during Work Time B



Excerpt 1: Close Reading Guide, Third Read
(For Teacher Reference)

Narrative of the Life of Frederick Douglass, Chapter 1, Paragraphs 1–5 and 8

Third Read Questions	Teacher Directions
<p>Par. 1</p> <p>1. Frederick Douglass begins his story with an example of how slaves are mistreated. What example does he give?</p> <p>Frederick Douglass writes about how slaves are not allowed to know their age or ask their masters questions about it.</p>	<p>Think aloud to model how to answer a second read question.</p> <p>Say something like: “I know already from column one that Frederick Douglass is not allowed to know his age. I will reread the paragraph to see if there is anything I can add. I know from this sentence about 2/3 of the way through the paragraph, ‘I was not allowed to make any <u>inquiries</u> of my master concerning it,’ that Douglass could not make inquiries or ask questions about his age. So not only was Douglass not allowed to know his age, but he also could not ask any questions about it.</p> <p>Write down your answer so students have a strong model.</p>

Excerpt 1: Close Reading Guide, Third Read
(For Teacher Reference)

Narrative of the Life of Frederick Douglass, Chapter 1, Paragraphs 1–5 and 8

Third Read Questions	Teacher Directions
<p>Par. 3</p> <p>2. This paragraph discusses Douglass’s parents. What does it show about how slavery affected children’s relationships with their parents?</p> <p>Slavery made it hard for children to have relationships with their parents: Douglass couldn’t see his mother, and his father was his master and never even said he was his father.</p> <p>3. What do these words mean: “to blunt and destroy the natural affection of the mother for the child”? How do they add to the overall point of the paragraph?</p> <p>They mean to lessen and ruin the relationship between mother and child. They show the harshness of slavery because Frederick Douglass and his mother are not allowed to have a relationship</p>	<p>Direct students to work in pairs to reread Paragraphs 3 and 4 and answer all remaining questions.</p> <p>Debrief student responses as necessary.</p> <p>Probing/prompting questions:</p> <ol style="list-style-type: none"> 1. What kind of relationship did Douglass have with his mother? Would it have been different without slavery? What kind of a relationship did Douglass have with his father? Would it have been different without slavery? 1. Is a good knife or weapon sharp or blunt? Given that, do you think that <i>blunting</i> affection means making it stronger or weaker?
<p>Par. 4</p> <p>4. How does this information about Douglas’s mother connect to what you learned in the <i>Freedom: History of US</i> film and reading from Lesson 5 (the segment about Frederick Douglass)?</p> <p>In the film I saw that Douglass did not have a relationship with his mother, and she traveled by foot at night to see him. His narrative confirms this.</p>	



Excerpt 1: Close Reading Guide, Third Read
(For Teacher Reference)

Narrative of the Life of Frederick Douglass, Chapter 1, Paragraphs 1–5 and 8

Third Read Questions	Teacher Directions
<p>Par. 8</p> <p>5. How does having power over their slaves seem to affect the overseer and the owner?</p> <p>Both the master and the overseer are very cruel and physically abuse their slaves.</p> <p>6. What scene does Douglass vividly describe? Why do you think he describes it in such detail? How does this serve his purpose?</p> <p>Douglass describes how his master used to tie his aunt to a beam and beat her until she was bloody. He describes it in great detail because he wants the reader to understand how terrible the whippings were that the slaves received. This helps support his position that slavery was terrible, not just unpleasant, for slaves.</p>	<p>As you debrief Question 5, ask: “What words does Douglass use to paint a vivid picture of the whipping? How does he make the reader feel sympathetic for his aunt?”</p> <p>As you debrief Question 6, acknowledge that reading scenes like this can be upsetting and uncomfortable. Give students time to process this scene, perhaps with a turn and talk: “How did reading this scene make you feel?”</p> <p>Probing/prompting questions:</p> <ol style="list-style-type: none">2. How does the overseer treat the slaves? Why? How does the owner treat the slaves? Why? What do they have in common?3. Who is being beaten? How is Douglass involved?



Excerpt 1: Close Reading Guide, Third Read
(For Teacher Reference)

Narrative of the Life of Frederick Douglass, Chapter 1, Paragraphs 1–5 and 8

Third Read Questions	Teacher Directions
<p>Whole Excerpt PURPOSE: How does this excerpt support the two positions Douglass held about slavery that are listed below?</p> <p>1. Slavery is terrible for slaves.</p> <p>Slaves are denied knowledge of their age and do not know their parents.</p> <p>2. Slavery corrupts slave holders.</p> <p>Slavery corrupts slaveholders: Both overseer and master are cruel.</p>	<p>Lead the class through this section by reading the notes in Work Time B.</p>



Date:

Deprived—not having things that are necessary.



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 9

Close Reading Excerpt 2: Plantation Life



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can determine the meaning of words and phrases in informational text (figurative, connotative, and technical meanings). (RI.7.4)

I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)

I can read above grade level informational texts with scaffolding and support. (RI.7.10)

Supporting Learning Targets

- I can determine the meaning of words and phrases in an excerpt of *Narrative of the Life of Frederick Douglass*.
- I can use common roots, prefixes, and suffixes as clues to the meaning of words in *Narrative of the Life of Frederick Douglass*.
- I can reread a complex text to better understand it.

Ongoing Assessment

- Excerpt 1: Constructed Response (from homework)
- Excerpt 2 Text and Questions



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Entry Task: Previewing Excerpt 2 (5 minutes)2. Work Time<ol style="list-style-type: none">A. First Read, Excerpt 2 (10 minutes)B. Second Read, Excerpt 2 (15 minutes)C. Matching Game, Excerpt 2 (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Discussing Purpose (10 minutes)4. Homework<ol style="list-style-type: none">A. Independent Reading	<ul style="list-style-type: none">• In this lesson, students continue to build their stamina and ability to make meaning of the <i>Narrative</i> through the process of reading each excerpt several times.• Excerpt 2, which students read in this lesson, is from Chapter 2 and includes a description of living conditions on plantations. Douglass goes on to describe the sorrow slaves express through their singing. He uses this to counter the position, widely held at this time by Northerners, that slave spirituals were a sign of contentment with their lot.• After the first and second read of Excerpt 2, students play a game, where they match sentences from the text with paraphrases of those sentences. When reading a complex text, paraphrasing challenging sentences is a way for readers to construct meaning, and this game provides students with many strong models of paraphrasing.• Collect Excerpt 1: Constructed Response. Assess it using the rubric you normally use to assess short constructed responses. (Consider using the NY State Short Response Holistic 2-Point Rubric, found on page 12 of the Grade 7 Common Core English Language Arts Test Guide on EngageNY.org.) This assessment should be for formative data only, as students will be completing a number of similar responses in this module. Notice patterns of strength and weakness and use the opportunities in Unit 2 to address these.• Review: Excerpt 2: Close Reading Guide, Second Read.• Post: Learning targets.• In advance: Copy and cut up Excerpt 2 Sentence/Paraphrase Cards. You will need one card per student.



Lesson Vocabulary	Materials
<p>seat of government, allowance, bushel, coarse, privation, want, facilities, consumed, summoned, driver, post, woe betides them, summons, quarter, fiendish barbarity, profane, commenced, profanity, blasphemy, merciful providence, wore the appearance, reverberate, incoherent, woe, anguish, ineffable, afflicted, conception, dehumanizing, brethren, quicken, obdurate, astonished, conceive, desolate, prompted</p>	<ul style="list-style-type: none"> • Excerpt 1: Constructed Response (from Lesson 8; one per student) • Equity sticks • Excerpt 2 Text and Questions (one per student and one to display) • Document camera • Excerpt 2: Close Reading Guide, Second Read (for teacher reference) • Excerpt 2: Sentence/Paraphrase cards (one card per student; students work with this material in pairs)

Opening	Meeting Students' Needs
<p>A. Entry Task: Previewing Excerpt 2 (5minutes)</p> <ul style="list-style-type: none"> • Direct students to take out their Excerpt 1: Constructed Response. Ask them to turn and talk with a partner about what they wrote. • Use equity sticks to call on several students to explain what Frederick Douglass was deprived of as a child (knowledge of when his birthday was; a relationship with his mother). • Ask students: <ul style="list-style-type: none"> * “What happened to Douglass’s mother when he was 7?” • Use equity sticks to call on one or two students. Listen for them to remember that she died. Tell them that today they will pick up the <i>Narrative</i> where they left off and will learn more about Frederick Douglass’s childhood. • Collect Excerpt 1: Constructed Response to assess (see Teaching Notes for more information). • Distribute Excerpt 2 Text and Questions to students and display one copy using a document camera. 	



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask students to do two things: silently read the first paragraph, circling words they do not know (that are not already underlined); and see if they can determine the gist of the first paragraph.• Give students 2 minutes to read. Then ask:<ul style="list-style-type: none">* “If you circled a word that you don’t know and that wasn’t already underlined, please raise your hand.”• Most students should raise their hands. Congratulate them on noticing these words and remind them that strong readers don’t know every word; rather, they notice the words that are unfamiliar to them and try to make sense of them.• Challenge students, as they work with Excerpt 2 today, to find at least two more words that aren’t already underlined that are new to them. Invite them to circle these words and try to use context to figure out what they mean.• Ask students to predict what this chapter will be about based on their reading of the first paragraph. (It is still about the plantation on which Douglass spent his childhood.)• Use equity sticks to call on one or two students.	



Work Time	Meeting Students' Needs
<p>A. First Read, Excerpt 2 (10 minutes)</p> <ul style="list-style-type: none"> Direct students to read Excerpt 2 silently while you read it aloud. Remind them to circle new vocabulary words. Read the entire excerpt aloud fluently and with expression. When you are done, ask students: <ul style="list-style-type: none"> * “What is this excerpt mostly about? How accurate was your prediction?” Listen for students to notice that the excerpt is about the plantation on which Douglass lived as a child and about why slaves sing. 	<ul style="list-style-type: none"> Consider working with a small group of struggling readers during the second read. Also, consider offering selected, shorter passages to specific groups based on the readiness and needs of the group. This allows students to read a complex text within the grade level span, but differentiates the length of the text, not the complexity.
<p>B. Second Read, Excerpt 2 (15 minutes)</p> <ul style="list-style-type: none"> Use the Excerpt 2: Close Reading Guide, Second Read to guide students through a close rereading of the text. Notice that this excerpt includes many related vocabulary words (summons, summoned; profane, profanity; conception, conceive). Consider helping students to notice the relationships between those words. 	<ul style="list-style-type: none"> Giving students the opportunity to discuss answers to questions in small groups before asking them to share with the whole group can ensure that all students are able to contribute to the whole group discussion.
<p>C. Matching Game, Excerpt 2 (10 minutes)</p> <ul style="list-style-type: none"> Tell students that they are going to participate in a movement activity to help them think about the work they have been doing with paraphrasing some of Douglass’s complex sentences. Distribute the Excerpt 2: Sentence/Paraphrase cards so each pair of students has one card, and so that both parts of a set of cards are distributed. You will distribute several of each card. You may need to give some cards to a single student instead of to a pair of students. It is better to give the paraphrase card to a single student. Give students the following directions: <ol style="list-style-type: none"> Carefully read your card, which is either a sentence or a paraphrase of a sentence from Excerpt 2. At my signal, stand up and move around the room to try to find your “match.” Every sentence card has a paraphrase match. 	<ul style="list-style-type: none"> The game acts as a physical and mental release for students after the demanding work of a close read. Ensuring that students have opportunities to incorporate physical movement in the classroom supports their academic success.



Work Time (continued)	Meeting Students' Needs
<p>3. When you find your match, sit down together and discuss the posted questions:</p> <ul style="list-style-type: none">* "Which card has more sentences on it? Why?"* "Which card has more words that you know? Why?"	
Closing and Assessment	Meeting Students' Needs
<p>A. Debriefing Game (3 minutes)</p> <ul style="list-style-type: none">• Quickly debrief the game, helping students notice that paraphrasing a complex sentence from a text written more than 150 years ago is like translating: taking the meaning and expressing it in words and sentences that are more easily understood today.	
<p>B. Previewing Homework (2 minutes)</p> <ul style="list-style-type: none">• Remind students that they need to be reading their independent reading book each night for homework. Remind them of the expectations you set (number of pages read? book chosen?) and that they will need to bring their books to class with them for Lesson 11.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Independent reading.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 9

Supporting Materials



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Excerpt 2 Text and Questions

Narrative of the Life of Frederick Douglass

Name: _____

Date: _____

Chapter 2, Paragraphs 2–5 (7–8), 10–11

Text	Second Read Questions	Third Read Questions
<p>1. Colonel Lloyd kept from three to four hundred slaves on his home plantation [called Great House Farm], and owned a large number more on the neighboring farms belonging to him. This [Great House Farm] was the great business place. It was the seat of government for the whole twenty farms....</p>	seat of government—	

Douglass, Frederick. Narrative of the Life of Frederick Douglass. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.



Excerpt 2 Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>2. Here, too, the slaves of all the other farms received their monthly allowance of food, and their yearly clothing. The men and women slaves received, as their monthly allowance of food, eight pounds of pork, or its equivalent in fish, and one bushel of corn meal. Their yearly clothing consisted of two coarse linen shirts, one pair of linen trousers, like the shirts, one jacket, one pair of trousers for winter, made of coarse negro cloth, one pair of stockings, and one pair of shoes; the whole of which could not have cost more than seven dollars. The allowance of the slave children was given to their mothers, or the old women having the care of them.</p>	<p>allowance—a set amount provided to someone, often of food</p> <p>bushel—a measure of about 8 gallons</p> <p>coarse—rough, not soft</p> <p>1. How many pairs of pants did adult slaves have?</p>	<p>1. Why does Douglass describe the clothing that slaves were given in such detail? What is he trying to show?</p>



Excerpt 2 Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
The children unable to work in the field had neither shoes, stockings, jackets, nor trousers, given to them; their clothing consisted of two coarse linen shirts per year. When these failed them, they went naked until the next allowance-day. Children from seven to ten years old, of both sexes, almost naked, might be seen at all seasons of the year.	2. Why were many children naked?	
3. There were no beds given the slaves, unless one coarse blanket be considered such, and none but the men and women had these. This, however, is not considered a very great privation . They find less difficulty from the want of beds, than from the want of time to sleep; for when their day's work in the field is done, the most of them having their washing, mending,	privation —a lack of something necessary for survival want —	2. Why didn't slaves get enough sleep?

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Excerpt 2 Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>and cooking to do, and having few or none of the ordinary facilities for doing either of these, very many of their sleeping hours are consumed in preparing for the field the coming day; and when this is done, old and young, male and female, married and single, drop down side by side, on one common bed, —the cold, damp floor,—each covering himself or herself with their miserable blankets; and here they sleep till they are summoned to the field by the driver's horn. At the sound of this, all must rise, and be off to the field.</p>	<p>facilities—spaces, equipment</p> <p>consumed—</p> <p>3. Where do slaves sleep?</p> <p>summoned—</p> <p>driver—a person who supervised slaves as they worked; often, a plantation would have an overseer and then several drivers who reported to the overseers</p>	

Douglass, Frederick. Narrative of the Life of Frederick Douglass. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.



Excerpt 2 Text and Questions
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>There must be no halting; every one must be at his or her post; and woe betides them who hear not this morning summons to the field; for if they are not awakened by the sense of hearing, they are by the sense of feeling: no age nor sex finds any favor.</p> <p>Mr. Severe, the overseer, used to stand by the door of the quarter, armed with a large hickory stick and heavy cowskin, ready to whip any one who was so unfortunate as not to hear, or, from any other cause, was prevented from being ready to start for the field at the sound of the horn.</p>	<p>post—the place where you do your job</p> <p>woe betides them—</p> <p>summons—</p> <p>quarter—the place where slaves lived</p> <p>4. What happened to slaves who did not get to the field on time?</p>	

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Excerpt 2 Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>4. Mr. Severe was rightly named: he was a cruel man. I have seen him whip a woman, causing the blood to run half an hour at the time; and this, too, in the midst of her crying children, pleading for their mother's release. He seemed to take pleasure in manifesting his fiendish barbarity. Added to his cruelty, he was a profane swearer. It was enough to chill the blood and stiffen the hair of an ordinary man to hear him talk. Scarce a sentence escaped him but that was commenced or concluded by some horrid oath. The field was the place to witness his cruelty and profanity. His presence made it both the field of blood and of blasphemy.</p>	<p>privation—a lack of something necessary for fiendish barbarity—unpleasant cruelties</p> <p>profane—</p> <p>commenced—</p> <p>profanity—</p> <p>blasphemy—something you say or do that is insulting to God or people's religious beliefs</p> <p>5. Paraphrase the sentence “His presence made it both the field of blood and of blasphemy.”</p>	



Excerpt 2 Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>From the rising till the going down of the sun, he was cursing, raving, cutting, and slashing among the slaves of the field, in the most frightful manner. His career was short. He died very soon after I went to Colonel Lloyd's; and he died as he lived, uttering, with his dying groans, bitter curses and horrid oaths. His death was regarded by the slaves as the result of a merciful providence.</p>	<p>6. What was Mr. Severe like?</p> <p>merciful providence—a force that is meant to protect us</p>	

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Excerpt 2 Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>5. The home plantation of Colonel Lloyd wore the appearance of a country village.... It was called by the slaves the <i>Great House Farm</i>. The slaves selected to go to the Great House Farm, for the monthly allowance for themselves and their fellow-slaves, were peculiarly enthusiastic. While on their way, they would make the dense old woods, for miles around, reverberate with their wild songs, revealing at once the highest joy and the deepest sadness. They would compose and sing as they went along, consulting neither time nor tune....</p>	<p>wore the appearance of—</p> <p>reverberate—echo</p> <p>7. What do the slaves do as they walk to the Great House Farm?</p>	

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Excerpt 2 Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>6. I did not, when a slave, understand the deep meaning of those rude and apparently incoherent songs. I was myself within the circle; so that I neither saw nor heard as those without might see and hear. They told a tale of woe which was then altogether beyond my feeble comprehension; they were tones loud, long, and deep; they breathed the prayer and complaint of souls boiling over with the bitterest anguish. Every tone was a testimony against slavery, and a prayer to God for deliverance from chains. The hearing of those wild notes always depressed my spirit, and filled me with ineffable sadness. I have frequently found myself in tears while hearing them. The mere recurrence to those songs, even now, afflicts me;</p>	<p>incoherent—</p> <p>8. To what does “they” in the third sentence refer?</p> <p>woe—sorrow</p> <p>anguish—</p> <p>9. How did Douglass feel when he heard the slaves singing?</p> <p>ineffable—too great to be described in words</p> <p>afflicts—</p>	<p>3. What emotions did Douglass say that the songs sung by slaves conveyed?</p> <p>4. Why does Douglass explain that even thinking about the songs now makes him sad? How does that help convince his audience?</p>



Excerpt 2 Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>and while I am writing these lines, an expression of feeling has already found its way down my cheek. To those songs I trace my first glimmering conception of the dehumanizing character of slavery. I can never get rid of that conception. Those songs still follow me, to deepen my hatred of slavery, and quicken my sympathies for my brethren in bonds. If any one wishes to be impressed with the soul-killing effects of slavery, let him go to Colonel Lloyd's plantation, and, on allowance-day, place himself in the deep pine woods, and there let him, in silence, analyze the sounds that shall pass through the chambers of his soul,—and if he is not thus impressed, it will only be because “there is no flesh in his obdurate heart.”</p>	<p>conception—</p> <p>dehumanizing—to treat people so badly that they lose their good human qualities</p> <p>quicken—to make grow</p> <p>brethren—member of a group</p> <p>obdurate—stubborn, hard</p> <p>10. If someone listens to the songs and is not moved by them, what does Douglass suggest that person is missing?</p>	

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Excerpt 2 Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>7. I have often been utterly astonished, since I came to the north, to find persons who could speak of the singing, among slaves, as evidence of their contentment and happiness. It is impossible to conceive of a greater mistake. Slaves sing most when they are most unhappy. The songs of the slave represent the sorrows of his heart; and he is relieved by them, only as an aching heart is relieved by its tears. At least, such is my experience. I have often sung to drown my sorrow, but seldom to express my happiness. Crying for joy, and singing for joy, were alike uncommon to me while in the jaws of slavery. The singing of a man cast away upon a desolate island might be as appropriately</p>	<p>astonished—very surprised</p> <p>conceive—</p> <p>11. What root and prefix is the word <i>desolate</i> made up of? Based on the meanings of those word roots, what do you think the word <i>desolate</i> means?</p> <p>prompted—</p> <p>12. Does happiness or sorrow prompt slaves to sing?</p>	



Excerpt 2 Text and Questions

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
considered as evidence of contentment and happiness, as the singing of a slave; the songs of the one and of the other are prompted by the same emotion.		

Whole Excerpt

PURPOSE: How does this excerpt support the two positions Douglass held about slavery that are listed below?

1. Slavery is terrible for slaves.
2. Slavery corrupts slave holders.

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Excerpt 2: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
 (For Teacher Reference)

Chapter 2, Paragraphs 2–5 (7–8), 10–11

Teacher Directions: The summary version:

- * Students work in pairs on Paragraphs 2–3.
- * Pause with Paragraph 4 to model and practice vocabulary in context.
- * Students work in pairs on the remainder of the text. Notice that prompting and probing questions are very often just directing students to the particular sentence(s) they need to reread.
- * Debrief, focusing on Questions 5, 8, 11, and 12 and on the word *conceive*. Consider pointing out the related words: summons, summoned; profane, profanity; conception, conceive.

Text	Second Read Questions	Teacher Directions
<p>1. Colonel Lloyd kept from three to four hundred slaves on his home plantation [called Great House Farm], and owned a large number more on the neighboring farms belonging to him. This [Great House Farm] was the great business place. It was the seat of government for the whole twenty farms....</p>	<p>seat of government— place where rules and laws are made, usually referring to a capital city</p>	<p>Direct students to work with their seat partners to reread Paragraphs 2 and 3 of the excerpt and answer the questions.</p> <p>Circulate to support students and ask probing/prompting questions (listed in each row).</p>

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Excerpt 2: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>2. Here, too, the slaves of all the other farms received their monthly allowance of food, and their yearly clothing. The men and women slaves received, as their monthly allowance of food, eight pounds of pork, or its equivalent in fish, and one bushel of corn meal. Their yearly clothing consisted of two coarse linen shirts, one pair of linen trousers, like the shirts, one jacket, one pair of trousers for winter, made of coarse negro cloth, one pair of stockings, and one pair of shoes; the whole of which could not have cost more than seven dollars. The allowance of the slave children was given to their mothers, or the old women having the care of them.</p>	<p>allowance—a set amount provided to someone, often of food</p> <p>bushel—a measure of about 8 gallons</p> <p>coarse—rough, not soft</p> <p>1. How many pairs of pants did adult slaves have?</p> <p>They had two pairs of pants per year.</p>	<p>1. Why does Douglass describe the clothing that slaves were given in such detail? What is he trying to show?</p>



Excerpt 2: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
The children unable to work in the field had neither shoes, stockings, jackets, nor trousers, given to them; their clothing consisted of two coarse linen shirts per year. When these failed them, they went naked until the next allowance-day. Children from seven to ten years old, of both sexes, almost naked, might be seen at all seasons of the year.	<p>2. Why were many children naked?</p> <p>They were naked because they were just given two shirts each year. When those shirts wore out, they had to wait until they were given another shirt.</p>	

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Excerpt 2: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>3. There were no beds given the slaves, unless one coarse blanket be considered such, and none but the men and women had these. This, however, is not considered a very great privation. They find less difficulty from the want of beds, than from the want of time to sleep; for when their day's work in the field is done, the most of them having their washing, mending, and cooking to do, and having few or none of the ordinary facilities for doing either of these, very many of their sleeping hours are consumed in preparing for the field the coming day; and when this is done, old and young, male and female, married and single, drop down side by side, on one common bed,</p>	<p>privation—<i>a lack of something necessary for survival</i></p> <p>want— lack</p> <p>facilities—<i>spaces, equipment</i></p> <p>consumed— used</p> <p>3. Where do slaves sleep?</p> <p>On the ground</p> <p>summoned— order someone to come to a place</p>	<p>Model with <i>want</i>. You might say something like: “First I’m going to reread the sentence where that word was, just up until the semicolon, since a semicolon often separates a sentence into parts, and I’m guessing I mostly need to focus on the part where I see the word <i>want</i>. I know what it means to want something, but that’s a verb, and the meaning I know doesn’t make sense here—it can’t be that they have less trouble because they want to have beds. <i>Want</i> must mean something else.</p>



Excerpt 2: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>—the cold, damp floor,—each covering himself or herself with their miserable blankets; and here they sleep till they are summoned to the field by the driver’s horn. At the sound of this, all must rise, and be off to the field. There must be no halting; every one must be at his or her post; and woe betides them who hear not this morning summons to the field; for if they are not awakened by the sense of hearing, they are by the sense of feeling: no age nor sex finds any favor. Mr. Severe, the overseer, used to stand by the door of the quarter, armed with a large hickory stick and heavy cowskin, ready to whip any one who was so unfortunate as not to hear, or, from any other cause,</p>	<p>driver—<i>a person who supervised slaves as they worked; often, a plantation would have an overseer and then several drivers who reported to the overseers</i></p> <p>post—<i>the place where you do your job</i></p> <p>woe betides them— someone will be in trouble</p> <p>summons— to order someone to come to a place</p> <p>quarter—<i>the place where slaves lived</i></p>	<p>I can see from the first sentence in this paragraph that they don’t have beds, so I think that maybe <i>want</i> in this text means not having something, like an absence of something. I’ll try that meaning out: They find less difficulty from not having beds than from not having time to sleep. That makes sense to me.”</p> <p>Then ask students to work on <i>consumed</i>. Prompt them to reread the sentence from <i>very many of their sleeping hours ... to coming day</i>. Ask: “What happens to the hours that they could be asleep?”</p>



Excerpt 2: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
was prevented from being ready to start for the field at the sound of the horn.	<p>4. What happened to slaves who did not get to the field on time?</p> <p>They would be whipped by Mr. Severe.</p>	<p>What are they doing? So which might <i>consumed</i> mean?" Listen for students to say: "used up." Encourage students to continue to use the strategies of rereading and testing possible meanings as they figure out new vocabulary words and answer questions for the remainder of the text. Also remind them that they should be defining two words that they circled that were not already underlined.</p> <p>Probing and prompting questions: 3. What is the <i>one common bed</i>?</p>

Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.



Excerpt 2: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text 3	Text 3 Second Read Questions	Teacher Directions
		4. Reread <i>any one who was so unfortunate as not to hear ...</i>
4. Mr. Severe was rightly named: he was a cruel man. I have seen him whip a woman, causing the blood to run half an hour at the time; and this, too, in the midst of her crying children, pleading for their mother's release. He seemed to take pleasure in manifesting his fiendish barbarity . Added to his cruelty, he was a profane swearer. It was enough to chill the blood and stiffen the hair of an ordinary man to hear him talk. Scarce a sentence escaped him but that was commenced or concluded by some horrid oath.	<p>fiendish barbarity— <i>unpleasant cruelties</i></p> <p>profane— showing a lack of respect for God or holy things</p> <p>commenced— to begin with</p> <p>profanity— offensive words</p> <p>blasphemy—<i>something you say or do that is insulting to God or people's religious beliefs</i></p>	<p>Students continue to work in pairs to answer questions. Circulate to ask probing and prompting questions, as indicated. (Probing and prompting questions follow in each row.)</p> <p>5. To whom does <i>his</i> refer? To what does <i>it</i> refer? Read the next sentence. What does Mr. Severe do? How might that create blood and blasphemy?</p>



Excerpt 2: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>The field was the place to witness his cruelty and profanity.</p> <p>His presence made it both the field of blood and of blasphemy.</p> <p>From the rising till the going down of the sun, he was cursing, raving, cutting, and slashing among the slaves of the field, in the most frightful manner. His career was short. He died very soon after I went to Colonel Lloyd's; and he died as he lived, uttering, with his dying groans, bitter curses and horrid oaths. His death was regarded by the slaves as the result of a merciful providence.</p>	<p>5. Paraphrase the sentence “His presence made it both the field of blood and of blasphemy.”</p> <p>Mr. Severe made the plantation violent and ungodly.</p> <p>6. What was Mr. Severe like?</p> <p>A cruel and violent man who enjoyed hurting others.</p> <p>merciful providence—<i>a force that is meant to protect us</i></p>	<p>6. What specific examples have you read about what Mr. Severe did? How would you sum up those ideas? Which adjectives would you use?</p>

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Excerpt 2: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>5. The home plantation of Colonel Lloyd wore the appearance of a country village.... It was called by the slaves the <i>Great House Farm</i>. The slaves selected to go to the Great House Farm, for the monthly allowance for themselves and their fellow-slaves, were peculiarly enthusiastic. While on their way, they would make the dense old woods, for miles around, reverberate with their wild songs, revealing at once the highest joy and the deepest sadness. They would compose and sing as they went along, consulting neither time nor tune....</p>	<p>wore the appearance of—</p> <p>allowance—<i>given amount of food or other supplies</i></p> <p>reverberate—<i>echo</i></p> <p>7. What do the slaves do as they walk to the Great House Farm?</p> <p>They sing songs.</p>	

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Excerpt 2: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>6. I did not, when a slave, understand the deep meaning of those rude and apparently incoherent songs. I was myself within the circle; so that I neither saw nor heard as those without might see and hear. They told a tale of woe which was then altogether beyond my feeble comprehension; they were tones loud, long, and deep; they breathed the prayer and complaint of souls boiling over with the bitterest anguish. Every tone was a testimony against slavery, and a prayer to God for deliverance from chains. The hearing of those wild notes always depressed my spirit, and filled me with ineffable sadness. I have frequently found myself in tears while hearing them.</p>	<p>incoherent— hard to understand</p> <p>8. To what does “they” in the third sentence refer?</p> <p>Songs</p> <p>woe—<i>sorrow</i></p> <p>anguish— suffering caused by pain</p> <p>9. How did Douglass feel when he heard the slaves singing?</p> <p>Sorrowful.</p> <p>ineffable—<i>too great to be described in words</i></p>	<p>8. Reread the first sentence. What is the topic of this paragraph?</p> <p>9. Reread sentences starting with The hearing of those wild notes. Overall, how would you describe Douglass’s feelings?</p> <p>10. What does the word impressed mean in this sentence? What would it mean to have a heart with no flesh?</p>



Excerpt 2: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
The mere recurrence to those songs, even now, afflicts me; and while I am writing these lines, an expression of feeling has already found its way down my cheek. To those songs I trace my first glimmering conception of the dehumanizing character of slavery. I can never get rid of that conception. Those songs still follow me, to deepen my hatred of slavery, and quicken my sympathies for my brethren in bonds.	afflicts — to affect in an unpleasant way conception — an idea of what something is about dehumanizing — <i>to treat people so badly that they lose their good human qualities</i> quicken — <i>to make grow</i> brethren — <i>member of a group</i> obdurate — <i>stubborn, hard</i>	



Excerpt 2: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
If any one wishes to be impressed with the soul-killing effects of slavery, let him go to Colonel Lloyd's plantation, and, on allowance-day, place himself in the deep pine woods, and there let him, in silence, analyze the sounds that shall pass through the chambers of his soul,—and if he is not thus impressed, it will only be because “there is no flesh in his obdurate heart.”	10. If someone listens to the songs and is not moved by them, what does Douglass suggest that person is missing? A heart	

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Excerpt 2: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>7. I have often been utterly astonished, since I came to the north, to find persons who could speak of the singing, among slaves, as evidence of their contentment and happiness. It is impossible to conceive of a greater mistake. Slaves sing most when they are most unhappy. The songs of the slave represent the sorrows of his heart; and he is relieved by them, only as an aching heart is relieved by its tears. At least, such is my experience. I have often sung to drown my sorrow, but seldom to express my happiness. Crying for joy, and singing for joy, were alike uncommon to me while in the jaws of slavery.</p>	<p>astonished—<i>very surprised</i></p> <p>conceive— imagine something in a particular way</p> <p>11. What root and prefix is the word <i>desolate</i> made up of? Based on the meanings of those word roots, what do you think the word <i>desolate</i> means?</p> <p>De – away from, without Sol – one, only Desolate: lonely, without other people</p> <p>prompted— to make someone do something</p>	<p>11. Reread the sentence: Slaves sing most when they are most unhappy.</p> <p>When students are done, use equity sticks to lead a quick debrief, just sharing answers for most words and questions, but stopping to explore the thinking about: Questions 5, 8, 11, and 12, and the word conceive (make the link to concept, conception). Remind students that they will continue to work with their word roots reference sheet.</p>



Excerpt 2: Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
The singing of a man cast away upon a desolate island might be as appropriately considered as evidence of contentment and happiness, as the singing of a slave; the songs of the one and of the other are prompted by the same emotion.	12. Does happiness or sorrow prompt slaves to sing? Sorrow.	

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Excerpt 2: Sentence/Paraphrase Cards

Teacher Directions: Cut these cards out. You will need one card per student.

<p>SENTENCE</p> <p>Their yearly clothing consisted of two <u>coarse</u> linen shirts, one pair of linen trousers, like the shirts, one jacket, one pair of trousers for winter, made of coarse negro cloth, one pair of stockings, and one pair of shoes; the whole of which could not have cost more than seven dollars.</p>	<p>PARAPHRASE</p> <p>Every year, a slave was given two rough linen shirts, one pair of pants, one jacket, one pair of winter pants, one pair of socks, and one pair of shoes. All of these together cost less than seven dollars.</p>
<p>SENTENCE</p> <p>The children unable to work in the field had neither shoes, stockings, jackets, nor trousers, given to them; their clothing consisted of two coarse linen shirts per year.</p>	<p>PARAPHRASE</p> <p>Children who were not old enough to work in the fields did not get shoes, socks, jacket, or pants. They got only two shirts per year.</p>
<p>SENTENCE</p> <p>They find less difficulty from the <u>want</u> of beds, than from the want of time to sleep; for when their day's work in the field is done, the most of them having their washing, mending, and cooking to do, and having few or none of the ordinary <u>facilities</u> for doing either of these, very many of their sleeping hours are <u>consumed</u> in preparing for the field the coming day.</p>	<p>PARAPHRASE</p> <p>The biggest difficulty for slaves is not that they don't have beds, but that they don't have time to sleep. When they are done working in the field, they have to do the regular household chores like washing and mending, but they don't have good equipment to do them. As a result, they have to spend a lot of the night getting their chores done to be ready to work in the field again the next day.</p>



Excerpt 2: Sentence/Paraphrase Cards

<p>SENTENCE</p> <p>Mr. Severe, the overseer, used to stand by the door of the <u>quarter</u>, armed with a large hickory stick and heavy cowskin, ready to whip any one who was so unfortunate as not to hear, or, from any other cause, was prevented from being ready to start for the field at the sound of the horn.</p>	<p>PARAPHRASE</p> <p>Mr. Severe, the overseer, held a whip and a stick, and stood near where the slaves lived. He was ready to whip anyone who did not hear the horn or who for any reason was not ready to start walking to the field on time.</p>
<p>SENTENCE</p> <p>The mere recurrence to those songs, even now, afflicts me; and while I am writing these lines, an expression of feeling has already found its way down my cheek.</p>	<p>PARAPHRASE</p> <p>Even thinking of these songs makes me sad. While I am writing, a tear has rolled down my cheek.</p>
<p>SENTENCE</p> <p>The singing of a man cast away upon a desolate island might be as appropriately considered as evidence of contentment and happiness, as the singing of a slave; the song of the one and of the other are prompted by the same emotion.</p>	<p>PARAPHRASE</p> <p>It is inappropriate to think that a man who is stranded on a desert island and is singing is happy. It is just as inappropriate to think that a slave who is singing is happy. They are both singing to express the same emotion.</p>



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 10

Analyzing Douglass's Purpose in Excerpt 2



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can determine the meaning of words and phrases in informational text (figurative, connotative, and technical meanings). (RI.7.4)

I can determine an author's point of view or purpose in informational text. (RI.7.6)

I can analyze how the author distinguishes his/her position from others'. (RI.7.6)

Supporting Learning Targets

- I can determine Frederick Douglass's position in Excerpt 2 of *Narrative of the Life of Frederick Douglass*.
- I can determine the meaning of words and phrases in Excerpt 2 of *Narrative of the Life of Frederick Douglass*.
- I can identify what makes *Narrative of the Life of Frederick Douglass* a powerful story.

Ongoing Assessment

- Excerpt 2 Text and Questions
- Excerpt 2: Analysis note-catchers



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Entry Task: Powerful Stories (5 minutes)B. Adding to Powerful Stories Anchor Chart (5 minutes)2. Work Time<ol style="list-style-type: none">A. Third Read, Excerpt 2 (15 minutes)B. Excerpt 2 Analysis Note-catcher (15 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Previewing Homework (5 minutes)4. Homework<ol style="list-style-type: none">A. Complete found poem.B. Continue reading your independent reading book and bring it to class with you.	<ul style="list-style-type: none">• In this lesson, students continue to build their stamina and ability to make meaning of the <i>Narrative</i> through the process of reading each excerpt several times.• Students consider what makes the <i>Narrative</i> a powerful story and add their thinking to the Powerful Stories anchor chart from Lesson 1. Students return to this anchor chart periodically and will draw on it extensively in Unit 3, when they write their own powerful stories.• In this lesson, students also reread Excerpt 2 to answer text-dependent questions and synthesize their understanding of how Douglass conveys his position in this excerpt.• This lesson introduces the Excerpt 2: Analysis note-catcher. Students will continue to use a similar note-catcher for each subsequent excerpt they read from the <i>Narrative</i>. In this lesson, students focus on the part of the note-catcher that asks them to analyze how a particular excerpt conveys Douglass's position about slavery.• This note-catcher will be a crucial support for the Mid-Unit 2 and End-of-Unit 2 Assessments. Since students are new to this type of thinking, their work with the note-catcher in this lesson is more teacher-guided and gradually released from there.• As students complete the Excerpt 2: Analysis note-catcher, support them in noticing how Douglass directly responds to a common belief that slaves sing because they are happy. This was discussed in Lesson 9, but students are likely to need more time to understand how Douglass both names the position he is responding to and refutes it.• Review:<ul style="list-style-type: none">– Excerpt 2: Close Reading Guide, Third Read (for teacher reference)– Excerpt 2: Analysis note-catcher (for teacher reference)• Post: Learning targets, entry task.



Lesson Vocabulary	Materials
See lesson 9.	<ul style="list-style-type: none">• Entry Task: Powerful Stories (one to display)• Equity sticks• Powerful Stories anchor chart (begun in Lesson 1)• Excerpt 1 Text and Questions (from Lesson 7)• Excerpt 2 Text and Questions (from Lesson 9)• Excerpt 2: Close Reading Guide, Third Read (for teacher reference)• Excerpt 2: Analysis note-catcher (one per student and one to display)• Excerpt 2: Analysis note-catcher (for teacher reference)• Shining a Light anchor chart (from Lesson 6)• Found Poem (one per student)



Opening	Meeting Students' Needs
<p>A. Entry Task: Powerful Stories (5 minutes)</p> <ul style="list-style-type: none">• Display the Entry Task: Powerful Stories. Direct students to complete it individually.<ul style="list-style-type: none">* Skim Excerpts 1 and 2 from the <i>Narrative</i>. Put a star next to a sentence that you found particularly powerful.• Then, turn and talk with a partner about the following:<ul style="list-style-type: none">* “What makes this powerful? What it is about? The words? The theme it conveys?”	
<p>B. Adding to the Powerful Stories Anchor Chart (5 minutes)</p> <ul style="list-style-type: none">• Focus students whole group. Use equity sticks to call on several students to share the sentence they found most powerful.• After a student reads his or her sentence out loud, ask the class: “Did anyone else choose this sentence? If so, please raise your hand.”• Then, hear from students about what made it powerful. Push them to consider whether it was the content, words/use of language or the theme, and then add their ideas to the appropriate part of the Powerful Stories anchor chart. Note that you will not fill in the column under images.• Use this opportunity to point out to students that the <i>Narrative</i> has compelling content – it is about an important topic, and addresses important themes. The powerful language that Douglass uses is in service of communicating this powerful content.	



Work Time	Meeting Students' Needs
<p>A. Third Read, Excerpt 2 (15 minutes)</p> <ul style="list-style-type: none"> Tell students they will revisit this excerpt—first, to answer some questions about Douglass's purpose and his choices as an author, and then to synthesize their thinking about this excerpt: What is the overall story? How is Douglass telling that story in a powerful way? How does it convey his position? Direct students to take out their Excerpt 2: Text and Questions, and use the Excerpt 2: Close Reading Guide, Third Read to guide students through these questions 	
<p>B. Excerpt 2: Analysis Note-catcher (15 minutes)</p> <ul style="list-style-type: none"> Distribute and display the Excerpt 2: Analysis note-catcher. Tell students that this note-catcher will give them a place to practice the skill of analyzing author purpose and craft, and it will hold their insights about the text. These will be useful for both the Mid-Unit 2 and End of Unit 2 Assessments. Give students a few minutes to look carefully over the Excerpt 2: Analysis note-catcher. Point out to them that the brief description of what the excerpt is about has been done for them; in later note-catchers, they will do this work themselves. For today, you are focusing on teaching them how to complete the main chart. Then ask students to put their finger on the column where they will hold their thinking about how this excerpt connects to each of Douglass' two positions on slavery they are tracking. Look for students to point to the first column. Point out that they began to do this thinking at the end of the Third Read Questions; they will clarify and expand on that thinking here. Ask students to put their finger on the column where they will gather quotes. Look for students to point to the second column. Finally, direct students' attention the purpose of the third column, which is to hold their analysis of the quote(s) they select. Use the Excerpt 2: Analysis note-catcher (for teacher reference) to think aloud about how to do the first entry. Post or write this down so students have a strong model to follow. In addition to the basic framework, consider including the following pointers in your model: <ul style="list-style-type: none"> The description of how the excerpt connects to a position can be general and quite brief. Make sure to include the excerpt and paragraph number for the quote, so if you use it in your essay, you will know where it came from. There are usually many possible quotes for each position; do not try to include them all. Choose one or two that are particularly compelling and provide the best evidence of Douglass' position. 	<ul style="list-style-type: none"> Collect the note-catchers and review them before the next lesson to determine what the class needs collectively and which individual students may need additional support. Consider working with a small group of struggling readers during this time.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">– The analysis column is the most complicated. Show students how to use the Shining a Light anchor chart to identify the position of people who defend slavery and contrast it with Douglass' position. Make sure to point out that you are connecting the quote you have chosen to both Douglass' position (it supports his position) and to the position of people who support slavery (it counters that position).• Ask students to raise their hand when they have an answer to the following question:<ul style="list-style-type: none">* "What did we learn in Excerpt 2 about why slavery was terrible for slaves?"• When most hands are up, use the equity sticks to call on several students to share. Listen for them to say something like: "Slavery was terrible for slaves because they were badly beaten," "Slavery was terrible for slaves because their living conditions were awful," and "Slavery was so terrible for slaves that they sang just to release some of their anguish."• Next, invite students to reread Paragraph 4 from Excerpt 2 and find a quote that illustrates how terrible slavery was for slaves. When they find a quote, they should put their finger on it.• When most of the class members have their finger on a quote, call on several students to share out.• Finally, direct students to turn and work with a partner to record the quotes they found and their analysis of these quotes in columns 2 and 3 of their Excerpt 3: Analysis Note-catcher.• If they finish, they should work with their partner to find, add, and analyze another quote about why slavery was terrible for slaves to their Excerpt 2: Analysis note-catchers. Push stronger students to specifically address the issue of slaves singing.• Circulate during this time to support students, or consider working with a small group of struggling readers as they complete their note-catchers.• Finally, ask several students to share their work, calling on students whose work is strong.	



Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework (5 minutes)</p> <ul style="list-style-type: none">• Display and distribute the Found Poem assignment. Briefly explain what a found poem is (a poem composed mostly of words and phrases taken from another text). Direct students' attention to the model at the bottom of the page, and tell them that the underlined words and phrases are from Excerpt 1 of the <i>Narrative</i>. Read it out loud while students read silently.• Ask students to read the directions to themselves. Then check for understanding with a few yes/no questions, asking students to give you a thumbs up for yes and a thumbs down for no. Suggested questions:<ul style="list-style-type: none">* "When you are writing your poem, will any of the words be yours?"* "When you are writing a poem, will you include whole sentences from the <i>Narrative</i>?"* "When you are writing your poem, will you choose powerful words and phrases?"* "When you are writing your poem, will the words and phrases be in the same order as they are in the <i>Narrative</i>?"• Remind students that in the next lesson, they will be checking in on independent reading. Remind them of what the expectation is (number of pages read? book chosen?) and that they need to bring their books to class with them.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete found poem.• Continue reading your independent reading book, and bring it to class with you.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 10

Supporting Materials



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Entry Task: Powerful Stories

Skim Excerpt 1 and Excerpt 2 from the *Narrative*.

Put a star next to a sentence that you found particularly powerful.



Excerpt 2: Close Reading Guide, Third Read

Narrative of the Life of Frederick Douglass: Chapter 2, Paragraphs 2–5, (7-8), and 10–11
(For Teacher Reference)

Brief analysis of excerpt: In the first four paragraphs, Douglass describes how miserable the daily life of slaves is, using this story to convey his position that slavery was terrible. He gives several examples of the ways in which slaves suffered under slavery: They were not provided enough food, clothing or beds, and they were subjected to violence under slave drivers like Mr. Severe. In the last three paragraphs, Douglass contrasts his experience with slave spirituals to the misconception that his audience from the North may have, which is that spirituals show signs of contentment among slaves. Douglass argues the contrary: that slave spirituals were expressions of deep sorrow.

Directions for third read: the summary version

1. Think aloud about how to answer Question 1.
2. Students work in pairs on Questions 2–7.
3. Debrief questions, focusing on 3 and 5, then lead a discussion of the final purpose question.



Excerpt 2: Close Reading Guide, Third Read

Narrative of the Life of Frederick Douglass: Chapter 2, Paragraphs 2–5, (7-8), and 10–11
(For Teacher Reference)

Questions	Teacher Directions
<p>Par. 3</p> <p>1. Why does Douglass describe the clothing that slaves were given in such detail? What is he trying to show?</p> <p>Douglass is trying to show how slaves lives' are miserable to the point where they are not provided bare necessities, like proper clothing. The word "coarse" makes the little clothing they are given sound uncomfortable.</p>	<p>Remind students that questions on this worksheet ask them to synthesize and analyze. In the second read, they focused on word- and sentence-level meaning; in this read, they will focus more on the overall meaning of paragraphs and the section, and will analyze how Douglass tells his story. However, rereading will continue to be an important strategy.</p> <p>Do the first question with your class: You lead, and they contribute ideas. In your modeling, remind students of the importance of rereading and about thinking about the big picture (author purpose) and the small picture (word choice) to better understand an author's intentions in a particular passage.</p> <p>You might say something like: "This question is about Paragraph 3, and it is about the clothing and how Douglass describes it. I am going to begin by rereading the sentences that describe the clothes. Please find the sentences I should reread and put your finger on them."</p> <p>Call on a student to read the sentences out loud. Say: "I am noticing that he describes these in great detail. What details does he provide?"</p> <p>Listen for students to point out that Douglass lists exactly what each person gets, what the clothes are made out of, and how much they cost.</p>



Excerpt 2: Close Reading Guide, Third Read

Narrative of the Life of Frederick Douglass: Chapter 2, Paragraphs 2–5, (7-8), and 10–11
(For Teacher Reference)

Questions	Teacher Directions
	<p>Say: “I am also noticing his word choice. I see he uses the word <i>coarse</i> twice to describe the cloth, and I remember that means rough or hard. Do you think that their two shirts are comfortable?”</p> <p>Continue: “The question asks me why Douglass describes the clothes in this way. I am going to look at my Shining a Light anchor chart and know that one of his purposes is to show how terrible slavery is. That helps me notice that this detailed description of how little clothing they get, and what it is like, is much more powerful than if he had just said, ‘The slaves don’t get many clothes to wear.’ When he uses such specific details, it makes it easier for his reader to understand exactly how terrible conditions were. So I am going to write down ...” (see answer).</p> <p>Write down this answer so students have a strong example.</p>



Excerpt 2: Close Reading Guide, Third Read

Narrative of the Life of Frederick Douglass: Chapter 2, Paragraphs 2–5, (7-8), and 10–11
(For Teacher Reference)

Questions	Teacher Directions
<p>Par. 4</p> <p>2. Why didn't slaves get enough sleep?</p> <p>They had to work long hours on the plantation and then had to do their own chores and prepare for the next day.</p> <p>3. What emotions did Douglass say that the songs sung by slaves conveyed?</p> <p>The emotions Douglass feels are overwhelming sadness to the point where he cannot describe how sad he is.</p> <p>4. Why does Douglass explain that even thinking about the songs now makes him sad? How does that help convince his audience?</p> <p>Douglass mentions it because he wants the audience to understand that people are free from slavery, they can never forget what happened to them while being enslaved. The cruelty and horrors of slavery are so awful that even remembering them can make someone weep.</p>	<p>Tell students: "Practice this with the remaining questions. Remember to reread, think about word choice, and think about what Douglass is trying to prove overall."</p> <p>Circulate as students work to provide prompting and probing questions, as noted below.</p> <ol style="list-style-type: none"> 2. What do slaves do after their day of work in the field? Why does it take them a long time to do this? 3. Reread the third sentence of the paragraph. What do the words <i>woe</i>, <i>anguish</i>, and <i>complaint</i> suggest? Which is more sad: something that makes you sad only when it is happening, or something that makes you sad when it happens and then sad every time you think about it after that? <p>Reread the fourth sentence of Paragraph 11. What does it mean that "an aching heart is relieved by tears"?</p>



Excerpt 2: Close Reading Guide, Third Read

Narrative of the Life of Frederick Douglass: Chapter 2, Paragraphs 2–5, (7-8), and 10–11
(For Teacher Reference)

Questions	Teacher Directions
<p>5. What do many people in the North think that singing means for slaves?</p> <p>Many Northerners think singing is a sign of happiness and contentment.</p> <p>6. Why does Douglass say songs are like tears?</p> <p>The songs and tears both express sorrow, and both singing and crying are ways to relieve that sorrow a little by expressing it.</p>	



Excerpt 2: Close Reading Guide, Third Read

Narrative of the Life of Frederick Douglass: Chapter 2, Paragraphs 2–5, (7-8), and 10–11
(For Teacher Reference)

Whole Excerpt	
<p>PURPOSE: How does this excerpt support the two positions Douglass held about slavery that are listed below?</p> <p>1. Slavery is terrible for slaves. Douglass describes how terrible it was to not have basic necessities, like food, sleep, clothing, and proper shelter. He also explains that even though slaves sing, it is not because they are happy. It is because they are so miserable.</p> <p>2. Slavery corrupts slaveholders. Douglass describes the cruelty of Mr. Severe, a man who has been hardened by power and commits acts of violence against slaves.</p>	<p>Point to the Shining a Light anchor chart. Tell students to turn and talk about which of these purposes the excerpt conveys.</p> <p>Call on several students to share; listen for them to say: “Slavery was terrible for slaves and slavery corrupts slaveholders.”</p> <p>Tell students that they will think about the “slavery was terrible for slaves” part first. Ask: “What position about how slavery affected slaves did many people who defended slavery hold?” Listen for a student to read (from the Shining a Light anchor chart): “Slavery isn’t that bad for slaves. In fact, they are mostly content with their lot.” Tell students: “There are several parts of this excerpt that respond to this belief. Which part responds to the idea that slaves were mostly content?”</p> <p>Help students notice that the part about singing is responding to a very specific idea. Point them to the first sentence of Paragraph 11, which states the position Douglass is responding to.</p> <p>Then ask: “What else about this excerpt supports the position that slavery is terrible for slaves?” Listen for students to notice that living conditions are terrible and slaves are beaten.</p> <p>Finally, write down the answer for this position and prompt students to add it to their own worksheets.</p>



Excerpt 2: Close Reading Guide, Third Read

Narrative of the Life of Frederick Douglass: Chapter 2, Paragraphs 2–5, (7-8), and 10–11
(For Teacher Reference)

Whole Excerpt	
	<p>Ask students: “What in this excerpt supports the idea that slavery corrupts slaveholders?” Listen for them to explain the cruelty of both the slave master and the overseer. Probe: “What shows that Mr. Severe is bad besides the physical violence with which he treats slaves?” Listen for students to notice that he also curses constantly. Ask: “Why did Douglass include that? Why not just how he beat the slaves?” Listen for students to notice that many people in Douglass’s audience would strongly disapprove of both behaviors, and explaining that he was violent and swore would show him to be even worse of a person than if he just beat slaves. This helps Douglass convey his position that people were corrupted by slavery through and through, that they weren’t otherwise good people who just happened to treat slaves badly.</p> <p>Write down a strong answer and prompt students to complete their worksheets.</p>



Excerpt 2: Analysis Note-catcher

Narrative of the Life of Frederick Douglass, Chapter 2, Paragraphs 2–5, (7-8), and 10–11

Name:

Date:

<p>What does Douglass say?</p> <p><i>What is this excerpt about?</i></p>	<p>Living conditions for slaves are terrible, and overseers like Mr. Severe treat them very badly. Slaves express their sorrow by singing. People in the North think that the singing is showing slaves' contentment with their lot, but that is not true.</p>	
<p>Position: Why does he say it?</p> <p><i>Briefly explain the connection between this excerpt and each of the two positions listed below.</i></p>	<p>Evidence: What words, phrases and sentences show his position?</p> <p><i>(Choose 1 or 2 quotes for each position; give source and briefly state what each refers to.)</i></p>	<p>Analysis: What is the position that Douglass is trying to disprove? How does this quote prove that this position is incorrect?</p>
<p>Slavery corrupts slave owners.</p> <p>Slavery was terrible for slaves</p>		



Excerpt 2: Analysis Note-catcher

Narrative of the Life of Frederick Douglass, Chapter 2, Paragraphs 2–5, (7-8), and 10–11
(Answers, for Teacher Reference)

<p>What does Douglass say? <i>What is this excerpt about?</i></p>	<p>Living conditions for slaves are terrible, and overseers like Mr. Severe treat them very badly. Slaves express their sorrow by singing. People in the North think that the singing is showing slaves' contentment with their lot, but that is not true.</p>	
<p>Position: Why does he say it? <i>Briefly explain the connection between this excerpt and each of the two positions listed below.</i></p>	<p>Evidence: What words, phrases and sentences show his position? <i>(Choose 1 or 2 quotes for each position; give source and briefly state what each refers to.)</i></p>	<p>Analysis: What is the position that Douglass is trying to disprove? How does this quote prove that this position is incorrect?</p>
<p>Slavery corrupts slave owners.</p> <p>This excerpt shows that overseers were very cruel to the slaves, and that having such power over other humans made them barbaric.</p>	<p>Excerpt 2, Paragraph 4 Mr. Severe's "presence made it both the field of blood and of blasphemy . . . He seemed to take pleasure in manifesting his fiendish barbarity." (a description of Mr. Severe, the overseer)</p>	<p>People who defended slavery likely believed that slavery was good for slave owners. Douglass' description of Mr. Severe shows that inflicting violence on slaves made people like Mr. Severe begin to enjoy committing acts of violence on others, and therefore corrupted him. The words he chooses show this: fiendish barbarity suggests that Mr. Severe has lost any human decency.</p>



Excerpt 2: Analysis Note-catcher

Narrative of the Life of Frederick Douglass, Chapter 2, Paragraphs 2–5, (7-8), and 10–11
(Answers, for Teacher Reference)

<p>What does Douglass say? <i>What is this excerpt about?</i></p>	<p>Living conditions for slaves are terrible, and overseers like Mr. Severe treat them very badly. Slaves express their sorrow by singing. People in the North think that the singing is showing slaves' contentment with their lot, but that is not true.</p>	
<p>Slavery was terrible for slaves</p> <p>This excerpt shows slavery was terrible for slaves because their living conditions were terrible and they were badly beaten. Slavery was so terrible for slaves that they sang just to release some of their anguish.</p>	<p>Excerpt 2, Paragraph 5 "I have seen him whip a woman, causing the blood to run half an hour at the time; and this, too, in the midst of her crying children, pleading for their mother's release" (describing how the overseer, Mr. Severe, would whip slaves).</p> <p>Excerpt 2, Paragraph 2 "The children unable to work in the field had neither shoes, stockings, jackets, nor trousers, given to them." (describing clothes provided for slave children)</p>	<p>People who defended slavery may have thought that slavery wasn't that bad for slaves. This quote shows that slaves were cruelly whipped, often in front of their children. The image of a bleeding woman, with her crying children around her, is vivid and would help the readers sympathize with the terrible plight of slaves.</p> <p>This quote counters that idea that slavery was not that bad. It shows that slaves had an extremely poor quality of life. Slaves led miserable lives, including children. The image of children without any clothes would help convince people that slavery was terrible for slaves.</p>



Excerpt 2: Analysis Note-catcher

Narrative of the Life of Frederick Douglass, Chapter 2, Paragraphs 2–5, (7-8), and 10–11
(Answers, for Teacher Reference)

What does Douglass say? What is this excerpt about?	Living conditions for slaves are terrible, and overseers like Mr. Severe treat them very badly. Slaves express their sorrow by singing. People in the North think that the singing is showing slaves' contentment with their lot, but that is not true.	
	Excerpt 2, Paragraph 6 "They told a tale of woe that was then altogether beyond my feeble comprehension; they were tones loud, long, and deep; they breathed the prayer and complaint of souls boiling over with the bitterest anguish" (Describing the songs slaves sang).	People who defended slavery may have thought slaves wasn't that bad for slaves. Many people thought that the fact that slaves sang showed that they were happy. This quote explains that songs were in fact an indication of how miserable slaves were. Douglass uses strong language, like bitterest anguish, to describe their unhappiness to convince people that the songs were not an indication that slaves were content.

Found Poem

Name:

Date:

1. Carefully reread Excerpt 2 and look for 10–20 words or phrases that stand out about living and working conditions for slaves on plantations. Highlight or underline details, words, and phrases that you find particularly powerful, moving, or interesting.
2. On a separate sheet of paper, make a list of the details, words, and phrases you underlined, keeping them in the order in which you found them.
3. Look back over your list and cut out everything that is dull or unnecessary or that just doesn't seem right for a poem about what life was like for slaves on plantations. Your whole poem should be fewer than 30 words.
4. When you're close to an edited version, if you absolutely need to add a word or two to make the poem flow more smoothly, to make sense, to make a point, *you may add up to two words of your own*. That's two and only two!
5. Arrange the words so that they make a rhythm you like. You can space words out so that they are all alone or allruntogether. You can also put key words on lines by themselves.
6. Choose a title.

Model (about Douglass's mother; from Excerpt 1)

Mother in the night

Mother

She journeyed to see me in the night

Lying beside me

Never by the light of day

Whipping—the penalty

But worse yet,

Even in death,

She was a stranger

to me.



Found Poem

Name: _____

Date: _____

Found Poem Title: _____



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 11

Introducing Poetry



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry. (RL.7.4)
I can determine the figurative meaning of words and phrases in literary text. (RL.7.4)
I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5)
I can read grade-level literary or informational texts proficiently and independently. (RI.7.10, RL.7.10)

Supporting Learning Targets

- I can select an appropriate independent reading book and create an effective plan for completing it.
- I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry.
- I can identify common poetic devices, especially those that have to do with structure, figurative language, and repetition.

Ongoing Assessment

- Found Poem Draft #1 (from homework)



Agenda	Teaching Notes
<ol style="list-style-type: none"> Opening <ol style="list-style-type: none"> Entry Task: My Independent Reading Plan (2 minutes) Work Time <ol style="list-style-type: none"> Independent Reading Check-in (15 minutes) Introducing Poetry (8 minutes) Closing and Assessment <ol style="list-style-type: none"> Modeling Homework (5 minutes) Homework <ol style="list-style-type: none"> Revise your Found Poem from Lesson 10 to include two or more poetic tools. Break the poem up into stanzas. Challenge yourself to add a sound tool. Continue reading your independent reading book. 	<ul style="list-style-type: none"> In Lesson 5, students began the process of choosing an independent reading book for this module. By now, every student should know what book he or she is reading. In this lesson, students take ownership of their independent reading by creating a plan for success. See two documents on EngageNY.org: The Importance of Increasing the Volume of Reading and Launching Independent Reading in Grades 6–8: Sample Plan, which together provide the rationale and practical guidance for a robust independent reading program. This lesson begins a five-lesson mini unit on poetry. Although Lessons 11–15 are a departure in genre from the central text, they play several crucial roles in the module. Students continue to build their stamina for reading complex text, they recognize and analyze some of the poetic techniques that Frederick Douglass uses in his Narrative, and they examine thematic concepts they will encounter in the Narrative (e.g., slavery, oppression, bravery, defiance, pride). Post: <ul style="list-style-type: none"> Learning targets, Lines from “If We Must Die” by Claude McKay.

Lesson Vocabulary	Materials
craftsmanship, figurative language, vivid words, mad, crafts, figurative, literal, ambiguous, stanzas	<ul style="list-style-type: none"> Independent reading book (one per student) Entry Task: My Independent Reading Plan (one per student) Quotes on poetry (one to display) Document camera Equity sticks Poet’s Toolbox anchor chart (new; teacher created) Poet’s Toolbox reference sheet (one per student) Lines from “If We Must Die” by Claude McKay (one to display) Model Found Poem Draft 2 (one to display)



Opening	Meeting Students' Needs
<p>A. Entry Task: My Independent Reading Plan (2 minutes)</p> <ul style="list-style-type: none"> • Invite students to take out their Independent reading book. • Distribute one copy of Entry Task: My Independent Reading Plan to each student. 	
Work Time	Meeting Students' Needs
<p>A. Independent Reading Check-in (15 minutes)</p> <ul style="list-style-type: none"> • Invite students to use their independent reading book to answer the questions on the Entry Task: My Independent Reading Plan. If they finish early, they may read their independent reading book. • Collect the entry tasks and review them to determine which students may need additional support to complete their independent reading assignments. Getting off to a good start is crucial for the success of all students. • Review the routines that will guide independent reading and the class check-ins. Be clear about what is the same as Module 2 and what is changing. Make sure students know what they are accountable for in the next independent reading check-in and what they are accountable for by the end of the module. 	<ul style="list-style-type: none"> • Use this time to conference with students who have not yet chosen a book, are having trouble finding a book that suits them, or need another form of support with this assignment. See the recommended list of books in the Module 3A Overview for assistance.
<p>B. Introducing Poetry (8 minutes)</p> <ul style="list-style-type: none"> • Tell students that for the next couple of lessons, the class will be studying a different kind of powerful, enduring story—the stories that poets tell. • Display the quotes on poetry on a document camera: • Quote 1: <ul style="list-style-type: none"> * “What is poetry? And why has it been around so long? ... When you really feel it, a new part of you happens, or an old part is renewed, with surprise and delight at being what it is.” —James Dickey • Quote 2: <ul style="list-style-type: none"> * “Part of the spell of poetry is the rhythm of language, used by poets who understand how powerful a factor rhythm can be, how compelling and unforgettable. Almost anything put into rhyme is more memorable than the same thing in prose. Why this is, no one knows completely, though the answer is surely rooted far down in the biology by means of which we exist; in the circulation of the blood that goes forth from the heart and comes back, and in the repetition of breathing.” —James Dickey 	<ul style="list-style-type: none"> • Use of protocols (like Turn and Talk) allows for total participation of all students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students practice their speaking and listening skills.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Invite a student to read the first quote aloud. Ask students to silently think about why poetry is an enduring art form. Why is it powerful? • After a minute, direct students to turn and talk to the person next to them about their ideas. • Use equity sticks to call on two or three students to share out. • Invite a student to read the second quote aloud. Ask students to think about a rhyming poem or song lyrics they know. • After a minute, direct students to turn and talk to the person next to them about their ideas. • Use equity sticks to call on one or two students to share out. • Point out to students how rhyme and rhythm can make a string of words become more powerful and enduring. • Direct students' attention to the posted learning targets. Read the second one aloud to the class: <ul style="list-style-type: none"> * "I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry." • Tell students they will think specifically about the way sound creates meaning in poems. • In addition, tell students the poems they read over the next couple of classes will deepen their understanding of Frederick Douglass and the issues of slavery, oppression, and freedom. The poems have heavy and important content, but they will help students see and understand how an author uses craft to reinforce the heavy content and create a truly powerful, enduring piece of literature. 	
<p>C. Introducing the Poet's Toolbox Anchor Chart (15 minutes)</p> <ul style="list-style-type: none"> • Because poetry can be unfamiliar and daunting to students, consider giving them a small "pep talk" about reading poetry. You might say something like this: <ul style="list-style-type: none"> * "Just as you sometimes read books to be entertained, poems can be read simply to be enjoyed as well. The poems you may be familiar with—like nursery rhymes or song lyrics— are very enjoyable. However, because we are in a literature class, where we are learning not just the 'what' of a text but also the 'how' and the 'why,' we are going to read some poems over the next couple of classes to appreciate the <i>craftsmanship</i> of a poem." • Ask a student to define <i>craftsmanship</i> (detailed, beautiful work that has been done skillfully and for a purpose). 	<ul style="list-style-type: none"> • Using analogies can help students understand abstract principles. • Reviewing academic vocabulary words such as "craft" or "vivid" benefits all students in developing academic language.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Emphasize the word “skillfully” in this definition. A poet thinks deliberately about the choices he or she makes and, because a poem is generally shorter than another form of literature, they have to choose words or phrases that do something—like paint a mental picture, create a feeling, or help the reader think about a big idea. Ask a few students to share out their Found Poem (from Lesson 10 homework). Invite some to share how they chose the words from the passage. Point out that they have already begun to think like poets: they are choosing vivid words that create a feeling or capture an image. Display the Poet's Toolbox anchor chart and distribute the Poet's Toolbox reference sheet. Remind students that they worked with a Rhetoric Toolbox in Module 2A. Explain that when we think about craftsmanship, we often think of sewing or carpentry or sculpture—someone building something tangible with their hands. A poet also builds something, but the tools are <u>sound, form, and words</u>. Direct students' attention to the headings on the Poet's Toolbox anchor chart. We call these words or phrases <i>figurative language</i>. Ask students to read over the list on the Poet's Toolbox reference sheet and star any terms with which they are familiar. Use equity sticks to call on several students to name the familiar “tools.” As they do so, point the tool out on the anchor chart. (Note: you are just introducing the chart. In Lesson 12, you will have time to directly teach the concepts.) Explain that just as a carpenter uses different tools to do different parts of the job, a poet uses figurative language, form, and sound to “do” different things in a poem. Direct students' attention to the Function column on the Poet's Toolbox reference sheet. Point out that, ultimately, they all have the same purpose—create meaning and create beauty. To illustrate the Poet's Toolbox, display the lines from “If We Must Die” by Claude McKay. Consider saying something like this: <ul style="list-style-type: none"> * “For example, if I was writing a poem where I wanted you to visualize a dog, I might include a lot of sound in the poem that reminded you of the word ‘bark.’ Notice the word ‘bark’ ends with a ‘k’ sound. Now listen to these Lines from ‘If We Must Die’ by Claude McKay.” Briefly discuss these lines. Ask probing questions like: * “Did the author want you to picture fluffy, cuddly dogs surrounding ‘us’?” 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">* “He says the dogs were barking, and he shows us they were barking by repeating the ‘k’ sound. What words have the ‘k’ sound?”* “How is a barking dog more unsettling than a silent dog?”* “What <i>vivid words</i> did he use?* “What are the two meanings of the word <i>mad</i>? Why are both meanings effective in this case?”* “Why would ‘hungry’ dogs be scarier than just dogs?”• Close your discussion with something like this: “So the author <i>crafts</i> this detailed and rich picture of these dogs. Later in the poem, he says the men we’re fighting are just like those dogs. Does that tell you something about those men and how the speaker feels toward them? Just as a carpenter can throw up four walls and a roof and call it a house, the poet could have said, ‘They are scary,’ but that wouldn’t have been as effective, enduring, or as powerful as describing being surrounded by a pack of barking, crazy, hungry dogs.”• Remind students of the difference between <i>figurative</i> and <i>literal</i>. Reassure students that sometimes people get frustrated because the figurative meaning in a poem can be <i>ambiguous</i> (something that is unclear because it can be understood in more than one way—from the prefix <i>ambi-</i> meaning both, like ambivalent or ambidextrous). An example is the word “mad” in the poem above. It can be difficult to determine the meaning of a word like this, but it’s also an opportunity for students to develop a new intellectual skill. Assure them you will give them a process in Lesson 12 that will help them recognize the craftsmanship of a poem.	



Closing and Assessment	Meeting Students' Needs
<p>A. Modeling Homework (5 minutes)</p> <ul style="list-style-type: none">• Explain that you would like to see how familiar they are with the tools of a poet. Direct them to choose two or more of the tools from the Poet's Toolbox and add them to their found poem from Lesson 10.• Display the model Found Poem Draft #2. Point out that you broke your poem up into <i>stanzas</i>. Explain that those function like paragraphs, in that each stanza centers on one idea but that they all relate to the main idea of the poem. The parts that have been added are in bold. There are examples of assonance, similes, vivid word choice, alliteration, and poetic inversion. Explain that you wanted to keep the feeling of the mother enduring hardships because she loved her son so you added similes that had that same feeling. You also added the sound tools because you liked the sound and rhythm that gave to your poem.	<ul style="list-style-type: none">• Modeling provides a clear vision of the expectation for students.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Revise your Found Poem from Lesson 10 to include two or more poetic tools. Break the poem up into stanzas. Challenge yourself to add a sound tool.• Continue reading your independent reading book.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 11

Supporting Materials



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Entry Task: My Independent Reading Plan

Name: _____

Date: _____

Title of book: _____

Final project due: _____

Number of pages: _____ days to read _____ = _____ (pages to read each day)

1. Why did you choose this book?

2. What is the setting (time and place) of this book?

3. After reading the first couple of pages (or chapters), what is your impression of the characters?
Why do you get that impression? Cite some textual evidence. (Use the back if necessary.)



Entry Task: My Independent Reading Plan

4. What have you struggled with in past independent reading projects? What are three specific actions you will take that will help you be successful this time around? (Use the back if necessary.)



Quotes on Poetry

By James Dickey

“What is poetry? And why has it been around so long? ... When you really feel it, a new part of you happens, or an old part is renewed, with surprise and delight at being what it is.”

“Part of the spell of poetry is the rhythm of language, used by poets who understand how powerful a factor rhythm can be, how compelling and unforgettable. Almost anything put into rhyme is more memorable than the same thing in prose. Why this is, no one knows completely, though the answer is surely rooted far down in the biology by means of which we exist; in the circulation of the blood that goes forth from the heart and comes back, and in the repetition of breathing.”

<http://www.brainpickings.org/index.php/2013/03/11/how-to-enjoy-poetry/>



Poet's Toolbox Anchor Chart

Figurative Language	Sound	Form
Metaphor	Alliteration	Line Length
Extended Metaphor	Onomatopoeia	Poetic Inversion
Simile	Repetition	
Personification	Assonance	
Allusion	Consonance	
Apostrophe	Rhyme scheme	
Vivid word choice		
Juxtaposition		



Poet's Toolbox Reference Sheet

Name: _____

Date: _____

	Definition	Function	Example
Figurative Language	What is it?	How does it contribute to meaning?	What does it look like?
Metaphor	An implied comparison between two unlike things that have something important in common.	Clarifies the qualities of the thing the author is comparing—e.g., hope, like a bird, sings and gives happiness to a person.	Hope is a thing with feathers (Emily Dickinson)
Extended Metaphor	A metaphor that continues for several stanzas or the length of a poem	By using this device, the author can thoroughly examine the similarities between the two unlike things.	<i>The Fog</i> by Robert Frost is a short poem with extended metaphor.
Simile	A comparison using “like” or “as” between two unlike things that have something important in common	Same as metaphor	O my Love’s like a red, red rose, that’s newly sprung in June (Robert Burns)
Personification	A device where inanimate objects are given human characteristics	Helps the reader understand the purpose or visualize the inanimate object. Heightens the importance of the object.	The eyes of the old house watch me as I pass by (Sharon Ruebel)



Poet's Toolbox Reference Sheet

	Definition	Function	Example
Figurative Language	What is it?	How does it contribute to meaning?	What does it look like?
Allusion	A device where the speaker refers to something that the reader needs prior knowledge of or experience with in order to understand.	It functions similarly to a metaphor. The reader can understand a complex concept quickly	This sports team is a Cinderella story!
Apostrophe	A device where the speaker talks directly to an absent person, living or dead, or even a nonexistent person or thing as if it was capable of understanding.	Heightens the emotion of the poem.	O, Death, be not proud (John Donne)
Vivid word choice	A device where the author chooses nouns, adjectives, or verbs that paint a strong mental picture and often have layers of meaning.	Helps the reader visualize the images.	Instead of saying "The dogs are mean," the author says, "The dogs prowled, looking to attack."
Juxtaposition	Placing two things that directly oppose each other (often abstract concepts) near each other or directly side-by-side so the reader can compare them.	Helps the reader see the differences and similarities between the two things being juxtaposed and come to a deeper understanding of both.	<i>A Long Walk to Water</i> , or Love is like a soft cushion to sleep on while Hate is a stone.

Poet's Toolbox Reference Sheet

	Definition	Function	Example
SOUND	What is it?	How does it contribute to meaning?	What does it look like?
Alliteration	The repetition of beginning consonant sound	Creates rhythm, mood, and emphasizes the phrase.	Doubting, dreaming dreams no mortals ever dared to dream before (Edgar Allen Poe)
Onomatopoeia	Words that imitate the sound they are	Creates a strong mental image.	Bark, buzz, squishy
Repetition	When the author repeats something	Creates emphasis, rhythm, mood.	
Assonance	Repetition of internal vowels	Helps create rhyme, mood, and musicality in a poem.	The crumbling thunder of seas (Robert Louis Stevenson)
Consonance	Repetition of ending (of the word or stressed syllable) consonant sound	Helps create rhythm and mood and emphasize a phrase.	Do not go gentle into that good night (Dylan Thomas)
Rhyme scheme	The pattern of rhyme in a poem	Creates rhythmic, memorable language and makes the poem "sing." Also, when the pattern is broken, can create emphasis.	



Poet's Toolbox Reference Sheet

	Definition	Function	Example
FORM	What is it?	How does it contribute to meaning?	What does it look like?
Line length	The numbers of words in a line	Short lines can provide emphasis or give a choppy feel to the rhythm. On the other hand, long lines can heighten emotion.	
Poetic Inversion	When a poet deliberately writes a sentence in a grammatical unusual way	Catches the reader's attention, highlights the information in the line, or keeps the rhythm of the poem.	Like men, we'll face the murderous, cowardly pack. (Claude McKay)



Lines from “If We Must Die” by Claude McKay

**While round us bark the mad and hungry dogs,
Making their mock at our accursèd lot.**

McKay, Claude. “If We Must Die.” Poetry.org. Web. <http://www.poets.org/viewmedia.php/prmMID/15250>.



Model Found Poem Draft 2

Mother

She journeyed to see me in the night
Immune to the weariness in her bones
While the moon illuminated her solitary walk.

Lying beside me
Like embers,
Like stones slowly baked by the sun,
Like the blanket she wished she could be.

Never by the light of day
Whipping—the penalty

But worse yet,
Even in death,
She was a stranger
to me.
That distance
Her feet couldn't cross.

Although led by her motherly heart,
she tried.



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 12

How to Read a Poem: “The Negro Speaks of Rivers”



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry. (RL.7.4.)
- I can determine the figurative meaning of words and phrases in literary text. (RL.7.4)
- I can analyze how a poem’s form or structure contributes to its meaning. (RL.7.5)
- I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5)

Supporting Learning Targets

- I can identify common poetic devices, especially those that have to do with structure, figurative language, and repetition.
- I can read and reread a poem to find layers of meaning.

Ongoing Assessment

- Found Poem Draft 2 (from homework)
- Exit Ticket: Self-Assessment



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Entry Task: How to Read a Poem (10 minutes)B. Previewing Learning Targets (5 minutes)2. Work Time<ol style="list-style-type: none">A. Reviewing the Poet’s Toolbox (5 minutes)B. Modeling How to Read a Poem (20 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Exit Ticket: Self-Assessment (5 minutes)4. Homework<ol style="list-style-type: none">A. Complete the Poet’s Toolbox Matching Worksheet.B. Continue reading your independent reading book.	<ul style="list-style-type: none">• In this lesson, students learn the process for reading poetry. Students may feel anxious about “getting” poetry, so consider how you can be encouraging and upbeat.• In Lessons 12–15, students will work extensively with the How to Read a Poem anchor chart, which gives them specific steps on reading and rereading poetry to find different layers of meaning. You will model those steps in this lesson. Remember to emphasize the need to cite textual evidence and consider how each choice the author makes contributes to the text’s overall meaning. Students should not be reading to find metaphors but rather to analyze how each metaphor contributes to the poem as a whole.• Students have an opportunity to share their Found Poem Draft #2. Alternatively, you could collect their homework during the entry task and share anonymously some of the strongest poems.• In this lesson, students read Langston Hughes’s poem “The Negro Speaks of Rivers.” You may wish to briefly review information about his life to share with students. Many resources exist on-line.• Collect and review the Exit Ticket: Self-Assessment to guide your instruction in the remaining lessons in this mini unit (Lessons 13–15). If you need to add another day of instruction on how to read poetry, consider using one of the suggested poems in the Unit 1 Overview.• Review: “The Negro Speaks of Rivers.” Be prepared to read this aloud with expression.• Post: Learning targets.



Lesson Vocabulary	Materials
figurative, literal	<ul style="list-style-type: none">• Entry Task: How to Read a Poem (one per student and one to display)• Document camera• Equity sticks• How to Read a Poem anchor chart, student version (one per student)• “The Negro Speaks of Rivers” (one per student and one to display)• Modeling the How to Read a Poem anchor chart (answers, for teacher reference)• Powerful Stories anchor chart (from Lesson 1)• Exit Ticket: Self-Assessment (one per student)• Poet’s Toolbox reference sheet (from Lesson 11, one per student)• Poet’s Toolbox Matching Worksheet (one per student)• Poet’s Toolbox Matching Worksheet (answers, for teacher reference)



Opening	Meeting Students’ Needs
<p>A. Entry Task: How to Read a Poem (10 minutes)</p> <ul style="list-style-type: none">• Distribute one copy of the Entry Task: How to Read a Poem to each student and display one copy using the document camera.• Ask students to complete the Entry Task: How to Read a Poem individually.• After a few minutes, remind students that for the next couple of lessons they are studying a different kind of powerful, enduring story—the stories that poets tell.• Poems tell a story but not necessarily a story with a beginning, middle, or end. They explore an idea, just like a story, and do so in a beautiful and memorable way. As with a story, the reader is sometimes “tricked” into thinking about a big idea because the poem is so full of vivid images and so rhythmic that the reader can’t help finishing it.• Direct students’ attention back to their Entry Task: How to Read a Poem. Using equity sticks, call on one or two students to share what they drew.• Then ask:<ul style="list-style-type: none">* “What do these images have to do with the title?”• Model with the first image by saying something like this: “The speaker wants me to read a poem as I would look at a color slide when I hold it up to the light. When I do that, I look closely at the details and am struck with the intricacy of the image in the slide. Therefore, I will look closely at the details in a poem.” (You may wish to bring in a slide or transparency to illustrate this image.)• Ask students to think about the images they chose. Prompt them with questions like:<ul style="list-style-type: none">* “How can you read like a mouse in a maze? A water skier? A hand searching for the light?”• Ask volunteers to share. As they share, write key phrases on the board, such as: “look closely,” “listen to the sounds,” “have fun,” “keep reaching,” and “be curious.”	<ul style="list-style-type: none">• Discussion Appointments are a way for students to work with different classmates, leading to mixed-ability groupings. Mixed-ability groupings of students for regular discussion and close reading exercises will provide a collaborative and supportive structure for reading complex texts and close reading of the text.



Opening (continued)	Meeting Students’ Needs
<p>B. Previewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Direct students’ attention to the posted learning targets.• Ask a student to read the learning targets aloud to the class:<ul style="list-style-type: none">* “I can identify common poetic devices, especially those that have to do with structure, figurative language, and repetition.”* “I can read and reread a poem to find layers of meaning.”• Point out to students that they will focus on figurative language, repetition, and structure in this mini unit on poetry. Remind them that there are many ways to write a poem and, therefore, there are many ways to read a poem. Today they will pay particular attention to these features.	



Work Time	Meeting Students’ Needs
<p>A. Reviewing the Poet’s Toolbox (5 minutes)</p> <ul style="list-style-type: none"> Ask for volunteers to share out their Found Poem Draft 2. Remind students of the difference between figurative and literal. For homework, they added some figurative language to their poems. Today you will give them a process that will help them recognize the craftsmanship of a poem. 	
<p>B. Modeling How to Read a Poem (20 minutes)</p> <ul style="list-style-type: none"> Because this is poetry, you’re going to explain the process of how to read a poem with a metaphor. Students should think of poetry as a car. You may like the way a car looks, but the way a car looks is only a small part of what makes a car cool. It’s the engine of a car that you want to look at to appreciate the whole car. In this class, students are going to “pop the hood,” as they did in Lesson 11 with the Claude McKay lines, and look inside to see what makes a poem “move.” Distribute one copy of How to Read a Poem anchor chart, student version and one copy of “The Negro Speaks of Rivers” to each student. Then display a copy of each using the document camera. Direct students’ attention to the How to Read a Poem anchor chart, student version. Define the terms mood (the overall feeling), theme (the central idea or message of the poem), speaker (the persona of a poem), and any other words or phrases that are unclear to students. Remind students that they worked with these terms in Module 1. Explain that you are going to model the process of how to read a poem with “The Negro Speaks of Rivers” by Langston Hughes. Briefly explain who Langston Hughes was (see Teaching Notes). Explain that readers who are unfamiliar with poetry often try to read it as they would any other literature—silently in their heads. But poems are best understood when they are read aloud. So, the class is going to listen as you read the poem aloud. Lead students in a 10-minute discussion of the poem, following the steps on the How to Read a Poem anchor chart, student version. Depending on the needs of your class, you may find yourself modeling more heavily or eliciting responses to the questions from your students. See Modeling the How to Read a Poem anchor chart (answers, for teacher reference) for suggested responses. Students may want to refer to the Poet’s Toolbox reference sheet. 	<ul style="list-style-type: none"> Modeling provides a clear vision of the expectation for students. Anchor charts provide a visual cue to students about what to do when you ask them to work independently. To further support students in their analysis of this poem, provide them with their own copy of the texts in addition to displaying them on the document camera.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Be sure to draw students’ attention to the poem’s structure and repetition in particular. Also, during the discussion, model how to annotate the text of the poem on the projected version. Remind students that good readers often annotate complex texts, like poetry and Frederick Douglass, because they want to keep track of the thinking that a complex text requires. Invite students to annotate their texts as well.• You may wish to close the discussion by adding to the Powerful Stories anchor chart. Assign each pair of students to one column; give them a minute to discuss; then call on one pair per column to share out and scribe answers on the class anchor chart.	
Closing and Assessment	Meeting Students’ Needs
<p>A. Exit Ticket: Self-Assessment (5 minutes)</p> <ul style="list-style-type: none">• Ask students to complete the Exit Ticket: Self-Assessment individually. Encourage them to be specific so you can tailor your instruction to meet their needs.• Collect the exit tickets and use them as formative assessment to inform your instruction in Lesson 13.• Remind students that they will need to take the Poet’s Toolbox reference sheet home with them in order to complete the homework assignment.	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all students, but research shows it supports struggling learners most.
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Complete the Poet’s Toolbox Matching Worksheet.• Continue reading your independent reading book.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 12

Supporting Materials



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Entry Task: "How to Read a Poem"

Name:

Date:

Directions: Please read the following poem and sketch three separate images you can picture in your mind as you read.

Introduction to Poetry

Billy Collins

I ask them to take a poem
and hold it up to the light
like a color slide
or press an ear against its hive.
I say drop a mouse into a poem
and watch him probe his way out,
or walk inside the poem's room
and feel the walls for a light switch.
I want them to waterski
across the surface of a poem
waving at the author's name on the shore.
But all they want to do
is tie the poem to a chair with rope
and torture a confession out of it.
They begin beating it with a hose
to find out what it really means.

Collins, Billy. "Introduction to Poetry." Poetry 180: A Poem a Day for American High Schools, Library of Congress. <http://www.loc.gov/poetry/180/001.html>.



Entry Task: “How to Read a Poem”

Image 1	Image 2	Image 3



How to Read a Poem Anchor Chart, Student Version

Focus: Poems use figurative language, sound, and form to create meaning.

Step 1: Paint Job Read

Read it aloud once.

What is the *title*? What does it have to do with the poem?

Who is the *speaker*? How do I know?

What is the gist of the poem? What is the main idea of each *stanza* or section?

What is the overall feeling or *mood*? Does it change anywhere?

What is my first impression of the *theme* (or statement or observation the poem is making about the world or the human condition)?

Step 2: “Pop the Hood” Read

Read it aloud once.

What is the *title*? What does it have to do with the poem?

Who is the *speaker*? How do I know?

What is the gist of the poem? What is the main idea of each *stanza* or section?

What is the overall feeling or *mood*? Does it change anywhere?

What is my first impression of the *theme* (or statement or observation the poem is making about the world or the human condition)?

Step 3: Mean Machine Read

Read it aloud once.

What is the overall theme?

How do the sound, words, and shape of this poem work together to create meaning?



“The Negro Speaks of Rivers”

by Langston Hughes

I’ve known rivers:

I’ve known rivers ancient as the world and older than the
flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.
I built my hut near the Congo and it lulled me to sleep.
I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln
went down to New Orleans, and I’ve seen its muddy
bosom turn all golden in the sunset.

I’ve known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers.

Hughes, Langston. “The Negro Speaks of Rivers.” Poetry.org. Web. <http://www.poets.org/viewmedia.php/prmMID/15722>.



Modeling the How to Read a Poem Anchor Chart
(Answers, for Teacher Reference)

Focus: Poems use figurative language, sound, and form to create meaning.

Step 1: Paint Job Read

Read it aloud once.

What is the **title**? What does it have to do with the poem?

Who is the **speaker**? How do I know?

What is the gist of the poem? What is the main idea of each **stanza** or section?

What is the overall feeling or **mood**? Does it change anywhere?

What is my first impression of the **theme** (or statement or observation the poem is making about the world or the human condition)?

Step 2: “Pop the Hood” Read

Read it aloud again. While reading, underline anything that “pulls” you.

What words stick out to me? How do they contribute to the mood?

What poetic tools does the author use?

What figurative language can I identify? How does each technique contribute to meaning?

What is emphasized through structure? Why?

What is emphasized through repetition? Why is this repeated?

Are there any patterns? Rhyme? Rhythm? When are they broken?

How does sound create mood? Why?

The title of the poem is setting up what it’s about—a man talking about rivers, both literal and figurative.

The speaker is someone who is proud, I think. He talks about things he has done and how his soul has grown.

The overall mood is proud and positive, reflective. Words like “grown,” “lulled me to sleep,” and “raised the pyramids” strike me as positive.

The word “rivers” is repeated a lot. It’s the main subject and inspiration for the poem. But I also notice some glowing words, or words associated with the closing of day—like “golden,” “sunset,” and “dusky.” I think this refers, literally, to the time Hughes saw the rivers but also the way his attitude toward them has grown. Just as the “muddy” waters turn golden in the sunset, as he reflects on what his soul and rivers have in common, he becomes more proud.



Modeling the How to Read a Poem Anchor Chart
(Answers, for Teacher Reference)

Focus: Poems use figurative language, sound, and form to create meaning.

	<p>I see allusions—to his African heritage, all through using famous rivers. And also to the story of Abraham Lincoln seeing slaves on the Mississippi. Because of this story, I wonder whether “singing” is positive or negative—like the sad singing of slaves. This is ambiguous.</p> <p>The speaker repeats “I” to show that even though he wasn’t technically there, because he has his ancestors’ blood, he can put himself in their place.</p> <p>The phrase “My soul has grown deep like rivers” is not only repeated but also separated in structure from the rest of the poem. I think this line is important, and he wants us to play close attention to it. This is a simile, too, so I’m going to really think what a soul and a river could have in common.</p>
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Modeling the How to Read a Poem Anchor Chart
(Answers, for Teacher Reference)

Focus: Poems use figurative language, sound, and form to create meaning.

Step 3: Mean Machine Read

Read it aloud again.

What is the overall *theme*?

How do the sound, words, and shape of this poem work together to create meaning?

The simile, which compares his soul to the rivers, helps us to get his theme—a person can feel proud of his heritage and the blood that flows through him.

Just like a river, his soul flows—not with water, but with “human blood.” And this blood is “ancient” and connects him to his past.

So when I think of the repetition, the structure, the allusion, the simile, and the vivid word choice, I see that the speaker’s soul, as he has reflected on his heritage and the different kinds of blood he has in his veins, is beginning to glow with the pride he has in his people.

I like this poem because it makes me think about my “blood” and my “heritage.” It makes me want to know more about my progenitors.



Exit Ticket: Self-Assessment

Name:

Date:

Directions: Please take a moment to reflect on the learning targets of today. Then use your Poet's Toolbox reference sheet to complete this exit ticket.

1. List the three tools from the Poet's Toolbox with which you are most familiar.

2. List the three tools from the Poet's Toolbox on which you would like more instruction.

3. After seeing the teacher model today's poem, what one specific thing do you think you will struggle with the most as you "pop the hood" on some poems?



Poet's Toolbox Matching Worksheet

Name: _____

Date: _____

Directions: Using your Poet's Toolbox reference sheet, match the following poetic lines with their poetic "tool." Remember that some of lines may use more than one tool.

Example: What? Like a goat, you ate that hat? simile, consonance

1. You are simply the sun in my sky _____
2. Death crept in like a thief and without a word, stole what was most dear to me.

3. Abraham Lincoln, what would you say today? _____
4. My mother was the rock of our family, my father was like the hot air balloon.

5. When will the winds of fall be still around the tall oak that fell? _____
6. Courage, we had and strength enough. _____
7. Wishy-washy _____
8. He came in, like a whirlwind. _____
9. He was like a modern day Moses. _____
10. I remember the burning ember of late September. _____
11. Seeing slithering snakes makes my spine shiver. _____
12. O, Life, why are you so hard? _____
13. While my elementary school was like picking at cotton candy, junior high was more like trying to eat a caramel apple with braces. _____
14. When I ran away, I ran fast, and I ran fearfully, and I ran far. _____
15. Bright, the sun and cool, the water at the beach that day. _____
16. She tried to not cry but eventually sighed and asked why. _____

Poet's Toolbox Matching Worksheet
(Answers, for Teacher Reference)

Directions: Using your Poet's Toolbox reference sheet, match the following poetic lines with their poetic "tool." Remember that some of lines may use more than one tool.

Example: What? Like a goat, you ate that hat? simile, consonance

1. You are simply the sun in my sky alliteration, metaphor
2. Death crept in like a thief and without a word, stole what was most dear to me. personification, simile
3. Abraham Lincoln, what would you say today? apostrophe, assonance
4. My mother was the rock of our family, my father was like the hot air balloon. Juxtaposition, metaphor, simile
5. When will the winds of fall be still around the tall oak that fell? consonance
6. Courage, we had and strength enough. poetic inversion
7. Wishy-washy onomatopoeia, alliteration
8. He came in, like a whirlwind. simile, assonance
9. He was like a modern day Moses. allusion, simile
10. I remember the burning ember of late September. assonance
11. Seeing slithering snakes makes my spine shiver. alliteration
12. O, Life, why are you so hard? apostrophe
13. While my elementary school was like picking at cotton candy, junior high was more like trying to eat a caramel apple with braces. Juxtaposition, alliteration
14. When I ran away, I ran fast, and I ran fearfully, and I ran far. repetition, alliteration
15. Bright, the sun and cool, the water at the beach that day. poetic inversion
16. She tried to not cry but eventually sighed and asked why. assonance



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 13

Poetic Tools in *Narrative of the Life of Frederick Douglass*



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry. (RL.7.4.)</p> <p>I can determine the figurative meaning of words and phrases in literary text. (RL.7.4)</p> <p>I can analyze how a poem's form or structure contributes to its meaning. (RL.7.5)</p> <p>I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can analyze the impact of rhyme and repetition in specific poems.• I can analyze the use of figurative language in poetry and nonfiction text.• I can analyze how figurative language, form, and sound contribute to meaning.	<ul style="list-style-type: none">• Poetic Tools in the Narrative: Exit Ticket



Agenda	Teaching Notes
<ol style="list-style-type: none"> Opening <ol style="list-style-type: none"> Correcting Homework (8 minutes) Work Time <ol style="list-style-type: none"> Reading “If We Must Die” (15 minutes) Analyzing Figurative Language in <i>Narrative of the Life of Frederick Douglass</i> (20 minutes) Closing and Assessment <ol style="list-style-type: none"> Exit Ticket: Poetic Tools in the Narrative (2 minutes) Homework <ol style="list-style-type: none"> Complete Poetry Analysis Practice #1. You will do a Paint Job Read of “Black Woman.” 	<ul style="list-style-type: none"> In the first half of this lesson, you lead the class in discussing another poem, “If We Must Die” by Claude McKay. Begin to shift the responsibility of identifying and analyzing the poetic tools onto the students, prompting them to refer to the How to Read a Poem anchor chart and providing direct instruction as needed. In the second part of this lesson, students apply what they have learned about poetic tools to <i>Narrative of the Life of Frederick Douglass</i>. They analyze Douglass’s use of poetic language from a particular section of the text. Students will revisit this passage in Unit 2 for additional reading and analysis. Consider using the Exit Ticket: Poetic Tools in the <i>Narrative</i> to inform how you will group students in Unit 2 for additional work on this excerpt. Review: “If We Must Die” by Claude McKay and excerpt from <i>Narrative of the Life of Frederick Douglass</i> (see supporting materials).

Lesson Vocabulary	Materials
highly lyrical style; blighting, dehumanizing, crouching servility, impudent, meanest, commenced, discord, accord, chattel, injurious	<ul style="list-style-type: none"> Poet’s Toolbox Matching Worksheet (from Lesson 12; answers, for teacher reference; one to display) Document camera Poet’s Toolbox reference sheet (one to display) “If We Must Die” by Claude McKay (one per student and one to display) How to Read a Poem anchor chart, student version (from Lesson 12) “If We Must Die” Close Reading Guide (for teacher reference) Poetic Tools in the <i>Narrative</i> (one per student) Poetic Tools in the <i>Narrative</i> (answers, for teacher reference) Equity sticks Poetry Analysis Practice #1 (one per student)



Opening	Meeting Students' Needs
<p>A. Correcting Homework (8 minutes)</p> <ul style="list-style-type: none"> • Display the Poet's Toolbox Matching Worksheet (answers, for teacher reference) on the document camera and ask students to correct their homework. • After a few minutes, display a copy of the Poet's Toolbox reference sheet. Invite the class to ask any lingering questions about poetic terms. • Use student responses from the Exit Ticket: Self-Assessment from Lesson 12 to identify additional poetic terms that you should directly teach here. As you discuss poetic tools, point to the second and third columns on the Poet's Toolbox reference sheet and emphasize what each poetic tool <i>does</i> to create meaning in addition to what it <i>is</i>. 	<ul style="list-style-type: none"> • Encouraging students to self-correct encourages them to take ownership of their learning.
Work Time	Meeting Students' Needs
<p>A. Reading "If We Must Die" (15 minutes)</p> <ul style="list-style-type: none"> • Distribute a copy of "If We Must Die" by Claude McKay to each student and display one using the document camera. • Explain that Claude McKay was an African American poet who was an inspiration to Langston Hughes. He was the first major poet in the Harlem Renaissance. (It may be helpful to provide students with a short explanation of the Harlem Renaissance: a flourishing of African American literary and musical culture during the years after World War I. It centered in the Harlem neighborhood of New York City.) • Ask students to follow along and read the poem silently in their heads while you read it aloud. • Clarify any vocabulary and ask students to annotate their copies of the poem as the class discusses it. • Using the How to Read a Poem anchor chart, student version, lead the students in a discussion of this poem. Whereas in Lesson 12, the teacher did much of the modeling, in this lesson, you should ask probing questions to encourage students to come up with the answers. See the "If We Must Die" Close Reading Guide for additional guidance. 	<ul style="list-style-type: none"> • For ELLs and students needing additional support, consider providing smaller chunks of text, sometimes just a few sentences, for a close read. Teachers can check in on students' thinking as they speak about their text.



Work Time (continued)	Meeting Students' Needs
<p>B. Analyzing Figurative Language in <i>Narrative of the Life of Frederick Douglass</i> (20 minutes)</p> <ul style="list-style-type: none"> • Ask students to sit with their Washington, D.C. discussion partners. • Distribute one copy of Poetic Tools in the Narrative to each student. • Explain that poets aren't the only ones to use tools from the Poet's Toolbox. Good writers and speakers often use poetic tools in their writing because they are such powerful ways to create or reinforce meaning. Remind the class of César Chávez's use of repetition (from Module 2, Unit 2) and vivid word choice, and that "metaphors" is listed on the How to Read a Poem anchor chart. • Explain that Fredrick Douglass had a <i>highly lyrical style</i>—that is a way of saying he uses a lot of poetic devices. They are going to read a section today where they will look specifically at the poetic tools he uses and why they reinforce what he is saying. Orient them to the organization of the worksheet by pointing out its similarity to the excerpts they already read. • Ask a student to read the background. Clarify as needed. • Ask the students to read along silently as you read the first paragraph. • Complete the questions for the first paragraph together: first the second read questions, then the third read questions. See Poetic Tools used in <i>The Narrative Life of Fredrick Douglass</i>, answers, for teacher reference for suggested responses. • Then read through the entire remaining excerpt as the students follow along. (Note: This is the excerpt from the Narrative in which the students will first encounter the word <i>ni**er</i>. Refer back to the conversation you had with students in Lesson 2 about how the class will talk about race in a way that ensures the space is safe for all students. Also consider reminding students that you are only using this word as you read aloud, because you are respecting the integrity of Douglass' work.) • Direct students to complete the second and third read questions for each paragraph. They should complete both sets of questions for a particular paragraph before moving onto the next paragraph. • Circulate and help as needed. • Consider debriefing (using the equity sticks) after ten minutes or so in ensure that all students understand the third paragraph. This is an important turning point in the <i>Narrative</i> and a good place to link the content of both readings today. • Turn and Talk: <ul style="list-style-type: none"> * "How is Fredrick Douglass 'fighting back' by learning to read?" 	<ul style="list-style-type: none"> • Following along while hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency and comprehension for students. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Poetic Tools in the <i>Narrative</i> (2 minutes)</p> <ul style="list-style-type: none">• Ask students to look at the end of the Poetic Tools in the <i>Narrative</i> handout, where they will see the Exit Ticket: Poetic Tools in the <i>Narrative</i>.• Invite students to complete the exit ticket.• While students are doing this, distribute one copy of Poetry Analysis Practice #1 to each student.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete Poetry Analysis Practice #1. You will do a Paint Job Read of “Black Woman.” Remember to read it aloud and annotate the text so you can “see” your thinking. <p><i>Note: Use the exit ticket from today to inform how you will group students in Unit 2.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 13

Supporting Materials



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“If We Must Die” Close Reading Guide
(For Teacher Reference)

Based on Modeling the How to Read a Poem Anchor Chart

Focus: Poems use figurative language, sound, and form to create meaning.

Step 1: “Paint Job” Read

Read it aloud once.

What is the *title*? What does it have to do with the poem?

Who is the *speaker*? How do I know?

What is the gist of the poem? What is the main idea of each *stanza* or section?

What is the overall feeling or *mood*? Does it change anywhere?

Unlike with “The Negro Speaks in Rivers,” where you modeled extensively with a “think-aloud,” this should be more of a discussion. However, students will need support and direct instruction at times, as “If We Must Die” is a complex poem.

Listen for students to understand that the title of the poem is setting up a question—if we must die, how should we do it? The poem answers that question.

Step 2: “Pop the Hood” Read

Read it aloud again. While reading, underline anything that “pulls” you.

What words stick out to me? How do they contribute to the mood?

What poetic tools does the author use?

What figurative language can I identify? How does each technique contribute to meaning?

What is emphasized through structure? Why?

What is emphasized through repetition? Why is this repeated?

Are there any patterns? Rhyme? Rhythm?

When are they broken?

How does sound create mood? Why?

The speaker is a brave man who is urging action. Ask probing questions: *What is the speaker’s advice? What does he call his enemies, in Line 14? What does this show about him?*

Listen for students to identify the **simile** (let’s not be hogs). Probing questions: *If we should not be like hogs, what should we be like? Why would he make this comparison?*

They should also see the **extended metaphor** that McKay uses (the enemy are dogs). He uses **onomatopoeia** with “bark” and then repeats the hard “k” sound several times to simulate barking (this was discussed in Lesson 11). He uses **vivid word choice** throughout the poem to characterize the foe as “dogs” and to urge brave actions. Probing questions: *What are some of the “dog” words in this poem? Why would he call the enemy dogs? How does that add to the mood of the poem? How does calling them a pack insult them? How does it heighten the fear of them?*



“If We Must Die” Close Reading Guide
(For Teacher Reference)

Based on Modeling the How to Read a Poem Anchor Chart

Focus: Poems use figurative language, sound, and form to create meaning.

He uses an **apostrophe** to talk to his kinsmen.

Probing question: *Who are his kinsmen?*

He uses **poetic inversion** in the last two lines.

Probing questions: *The author emphasizes the last two lines by using a poetic inversion and making them rhyme. Why are the last two lines so important? How do they compare to the opening lines?*

Directly instruct the students about the structure of this poem. Structurally this is a sonnet, so it has 14 lines and the rhyme scheme of ABABCDCEFEFGG. Although students will not be assessed on sonnets, this is good opportunity to introduce the concept. Point out how the rhyming couplet breaks the established pattern and is therefore emphasized.

Also point out the shortest line (5) is where he gives his “claim”—the reader’s attention is drawn to this turning point in the poem. A turning point is something all sonnets have in common.



“If We Must Die” Close Reading Guide
(For Teacher Reference)

Based on Modeling the How to Read a Poem Anchor Chart

Focus: Poems use figurative language, sound, and form to create meaning.

Step 3: “Mean Machine” Read
Read it aloud again.

What is the overall **theme**?

How do the sound, words, and shape of this poem work together to create meaning?

Probing question: *According to the speaker, what does it mean to “nobly die”?*



Poetic Tools in the *Narrative*

Name: _____

Date: _____

From *Narrative of the Life of Frederick Douglass*, Chapter 6

Background: Frederick Douglass leaves the plantation, happily, and is sent to live with Hugh and Sophia Auld in Baltimore. They want him to be a caretaker for their young son. Living in the city is much different from living on the plantation, and Douglass is astounded at the kind treatment he receives from Mrs. Auld, who has never owned slaves.

From CHAPTER VI	Second Read Questions	Third Read Questions
1. My new mistress proved to be all she appeared when I first met her at the door,—a woman of the kindest heart and finest feelings. She had never had a slave under her control previously to myself, and prior to her marriage she had been dependent upon her own industry for a living. She was by trade a weaver; and by constant application to her business, she had been in a good degree		



Poetic Tools in the *Narrative*

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>preserved from the <u>blighting</u> and <u>dehumanizing</u> effects of slavery. I was utterly astonished at her goodness. I scarcely knew how to behave towards her. She was entirely unlike any other white woman I had ever seen. I could not approach her as I was accustomed to approach other white ladies. My early instruction was all out of place. The <u>crouching servility</u>, usually so acceptable a quality in a slave, did not answer when manifested toward her. Her favor was not gained by it; she seemed to be disturbed by it. She did not deem it <u>impudent</u> or unmannerly for a slave to look her in the face. The <u>meanest</u> slave was put fully at ease in her presence, and none left without feeling better for having seen her. Her face was made of heavenly smiles, and her voice of tranquil music.</p>	<p>blighting—damaging</p> <p>dehumanizing—to treat someone very badly</p> <p>crouching servility—being extremely submissive, bowing before someone</p> <p>impudent—disrespectful</p> <p>meanest—lowest class</p> <p>1. Underline words or phrases that describe Mrs. Auld (the mistress).</p> <p>2. How did she act toward slaves?</p>	<p>1. What is his mistress (Mrs. Auld) like?</p> <p>2. What poetic tool(s) does Douglass use to reinforce her personality?</p> <p>3. How does the tool support his idea?</p>

Douglass, Frederick. Narrative of the Life of Frederick Douglass. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.

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Poetic Tools in the *Narrative*

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>2. But, alas! this kind heart had but a short time to remain such.</p> <p>The fatal poison of irresponsible power was already in her hands, and soon <u>commenced</u> its infernal work.</p> <p>That cheerful eye, under the influence of slavery, soon became red with rage; that voice, made all of sweet <u>accord</u>, changed to one of harsh and horrid <u>discord</u>; and that angelic face gave place to that of a demon.</p>	<p>3. What is the <i>fatal poison of irresponsible power</i>?</p> <p>commenced—<i>began</i></p> <p>4. Define <i>discord</i> vs. <i>accord</i>.</p>	<p>4. What happens to Mrs. Auld?</p> <p>5. What poetic tool(s) does Douglass use to reinforce this idea?</p> <p>6. How does each support his idea?</p>

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Poetic Tools in the *Narrative*

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>3. Very soon after I went to live with Mr. and Mrs. Auld, she very kindly commenced to teach me the A, B, C. After I had learned this, she assisted me in learning to spell words of three or four letters. Just at this point of my progress, Mr. Auld found out what was going on, and at once forbade Mrs. Auld to instruct me further, telling her, among other things, that it was unlawful, as well as unsafe, to teach a slave to read. To use his own words, further, he said, “If you give a nigger an inch, he will take an ell. A nigger should know nothing but to obey his master—to do as he is told to do. Learning would spoil the best nigger in the world. Now,” said he, “if you teach that nigger (speaking of myself) how to read, there would be no keeping him. It would forever unfit him to be a slave. He would at once become unmanageable, and of no value to his master.</p>	<p>5. What does Mr. Auld tell his wife about teaching a slave to read?</p> <p>6. Why would teaching a slave to read make him “unfit”?</p>	<p>7. What does Mr. Auld’s advice teach Douglass?</p>



Poetic Tools in the *Narrative*

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>As to himself, it could do him no good, but a great deal of harm. It would make him discontented and unhappy.”</p> <p>These words sank deep into my heart, stirred up sentiments within that lay slumbering, and called into existence an entirely new train of thought. It was a new and special revelation, explaining dark and mysterious things, with which my youthful understanding had struggled, but struggled in vain. I now understood what had been to me a most perplexing difficulty—to wit, the white man’s power to enslave the black man. It was a grand achievement, and I prized it highly. From that moment, I understood the pathway from slavery to freedom.</p>		<p>8. What poetic tool(s) does Douglass use to reinforce this idea?</p> <p>9. How does each support his idea?</p>

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Poetic Tools in the *Narrative*

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>4. Though conscious of the difficulty of learning without a teacher, I set out with high hope, and a fixed purpose, at whatever cost of trouble, to learn how to read. The very decided manner with which he spoke, and strove to impress his wife with the evil consequences of giving me instruction, served to convince me that he was deeply sensible of the truths he was uttering. It gave me the best assurance that I might rely with the utmost confidence on the results which, he said, would flow from teaching me to read.</p>	<p>7. What does Douglass resolve to do?</p>	



Poetic Tools in the *Narrative*

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>What he most dreaded, that I most desired. What he most loved, that I most hated. _That which to him was a great evil, to be carefully shunned, was to me a great good, to be diligently sought; and the argument which he so warmly urged, against my learning to read, only served to inspire me with a desire and determination to learn. In learning to read, I owe almost as much to the bitter opposition of my master, as to the kindly aid of my mistress. I acknowledge the benefit of both.</p>		<p>10. Douglass uses juxtaposition to compare his decision to Mr. Auld's decision to forbid him to read. How does this help illustrate how committed he is to learning to read?</p>

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Poetic Tools in the *Narrative*

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>5. My mistress was, as I have said, a kind and tender-hearted woman; and in the simplicity of her soul she commenced, when I first went to live with her, to treat me as she supposed one human being ought to treat another. In entering upon the duties of a slaveholder, she did not seem to perceive that I sustained to her the relation of a mere <u>chattel</u>, and that for her to treat me as a human being was not only wrong, but dangerously so. Slavery proved as <u>injurious</u> to her as it did to me. When I went there, she was a pious, warm, and tender-hearted woman. There was no sorrow or suffering for which she had not a tear. She had bread for the hungry, clothes for the naked, and comfort for every mourner that came within her reach. Slavery soon proved its ability to divest her of these heavenly qualities.</p>	<p>chattel—tangible property that can be moved</p> <p>8. Define <i>injurious</i>.</p> <p>9. How does Mrs. Auld treat Douglass after her husband tells her Douglass mustn't learn to read?</p>	<p>11. Compare Mrs. Auld before and after she owned slaves.</p>



Poetic Tools in the *Narrative*

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>Under its influence, the tender heart became stone, and the lamblike disposition gave way to one of tiger-like fierceness. The first step in her downward course was in her ceasing to instruct me. She now commenced to practice her husband's precepts. She finally became even more violent in her opposition than her husband himself. She was not satisfied with simply doing as well as he had commanded; she seemed anxious to do better.</p>		<p>12. What poetic tool(s) does Douglass use to reinforce this idea?</p> <p>13. How does each support his idea?</p>

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Poetic Tools in the *Narrative*

Exit Ticket

Name:

Date:

On a scale of 1 to 5, rate how difficult it was for you to complete this assignment today. Explain your choice.

Comprehending the reading:

Recognizing the poetic tools:



Poetic Tools in the *Narrative*
(Answers, for Teacher Reference)

From *Narrative of the Life of Frederick Douglass*, Chapter 6

Background: Frederick Douglass leaves the plantation, happily, and is sent to live with Hugh and Sophia Auld in Baltimore. They want him to be a caretaker for their young son. Living in the city is much different from living on the plantation, and Douglass is astounded at the kind treatment he receives from Mrs. Auld, who has never owned slaves.

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>1. My new mistress proved to be all she appeared when I first met her at the door,—a woman of the kindest heart and finest feelings. She had never had a slave under her control previously to myself, and prior to her marriage she had been dependent upon her own industry for a living. She was by trade a weaver; and by constant application to her business, she had been in a good degree preserved from the <u>blighting</u> and <u>dehumanizing</u> effects of slavery. I was utterly astonished at her goodness. I scarcely knew how to behave towards her.</p>	<p>blighting—<i>damaging</i></p> <p>dehumanizing—<i>to treat someone very badly</i></p> <p>crouching servility—<i>being extremely submissive, bowing before someone</i></p> <p>impudent—<i>disrespectful</i></p> <p>meanest—<i>lowest class</i></p> <p>1. Underline words or phrases that describe Mrs. Auld (the mistress).</p>	<p>1. What is his mistress (Mrs. Auld) like?</p> <p>She is kind, hard-working, good, uncomfortable with the concepts of slavery.</p> <p>2. What poetic tool(s) does Douglass use to reinforce her personality?</p> <p>Vivid word choice, metaphor.</p> <p>3. How does the tool support his idea?</p>



Poetic Tools in the *Narrative*
(Answers, for Teacher Reference)

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>She was entirely unlike any other white woman I had ever seen. I could not approach her as I was accustomed to approach other white ladies. My early instruction was all out of place. The <u>crouching servility</u>, usually so acceptable a quality in a slave, did not answer when manifested toward her. Her favor was not gained by it; she seemed to be disturbed by it. She did not deem it <u>impudent</u> or unmannerly for a slave to look her in the face. The <u>meanest</u> slave was put fully at ease in her presence, and none left without feeling better for having seen her. Her face was made of heavenly smiles, and her voice of tranquil music.</p>	<p>2. How did she act toward slaves?</p> <p>She was kind to them and did not like them to act overly submissive—that is, like slaves.</p>	<p>His use of the adjective “heavenly” helps the reader understand how good she is. By comparing her voice to peaceful music, Douglas helps the reader understand the way slaves felt around her.</p>

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Poetic Tools in the *Narrative*
(Answers, for Teacher Reference)

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>2. But, alas! this kind heart had but a short time to remain such.</p> <p>The fatal poison of irresponsible power was already in her hands, and soon commenced its infernal work.</p> <p>That cheerful eye, under the influence of slavery, soon became red with rage; that voice, made all of sweet accord, changed to one of harsh and horrid discord; and that angelic face gave place to that of a demon.</p>	<p>3. What is the <i>fatal poison of irresponsible power</i>?</p> <p>Owning a slave or having power over another person is like poison. It kills your soul.</p> <p>commenced—<i>began</i></p> <p>4. Define <i>discord</i> vs. <i>accord</i>.</p> <p>Discord is out of harmony, horrible sounding; accord is in harmony.</p>	<p>4. What happens to Mrs. Auld?</p> <p>Because she owns a slave, she completely changes and becomes evil.</p> <p>5. What poetic tool(s) does Douglass use to reinforce this idea?</p> <p>Metaphor, juxtaposition, vivid word choice.</p> <p>6. How does each support his idea?</p> <p>Metaphor—he compares slavery to poison to show how much damage it does. He compares her face to that of an angel and a demon to show how far she has fallen. Juxtaposition does this too; it helps the reader see the way she was before and how she is now.</p>

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Poetic Tools in the *Narrative*
(Answers, for Teacher Reference)

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>3. Very soon after I went to live with Mr. and Mrs. Auld, she very kindly commenced to teach me the A, B, C. After I had learned this, she assisted me in learning to spell words of three or four letters. Just at this point of my progress, Mr. Auld found out what was going on, and at once forbade Mrs. Auld to instruct me further, telling her, among other things, that it was unlawful, as well as unsafe, to teach a slave to read. To use his own words, further, he said, “If you give a nigger an inch, he will take an ell. A nigger should know nothing but to obey his master—to do as he is told to do. Learning would spoil the best nigger in the world. Now,” said he, “if you teach that nigger (speaking of myself) how to read, there would be no keeping him. It would forever unfit him to be a slave.</p>	<p>5. What does Mr. Auld tell his wife about teaching a slave to read?</p> <p>She mustn’t do it because it would make him worthless and unhappy.</p> <p>6. Why would teaching a slave to read make him “unfit”?</p> <p>The more a slave knows, the more unhappy he becomes with his position.</p>	<p>7. What does Mr. Auld’s advice teach Douglass?</p> <p>It teaches him the way slave owners control slaves—by keeping them ignorant.</p>



Poetic Tools in the *Narrative*
(Answers, for Teacher Reference)

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>He would at once become unmanageable, and of no value to his master. As to himself, it could do him no good, but a great deal of harm. It would make him discontented and unhappy.”</p> <p>These words sank deep into my heart, stirred up sentiments within that lay slumbering, and called into existence an entirely new train of thought. It was a new and special revelation, explaining dark and mysterious things, with which my youthful understanding had struggled, but struggled in vain. I now understood what had been to me a most perplexing difficulty—to wit, the white man’s power to enslave the black man. It was a grand achievement, and I prized it highly. From that moment, I understood the pathway from slavery to freedom.</p>		<p>8. What poetic tool(s) does Douglass use to reinforce this idea?</p> <p>Metaphor, personification.</p> <p>9. How does each support his idea?</p> <p>He says a feeling is woken up from “slumbering” and a new “train of thought” begins—giving the reader the sense that this is something that cannot be stopped. He sees that learning is the “pathway” to freedom—that is, it will lead him to freedom.</p>

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Poetic Tools in the *Narrative*
(Answers, for Teacher Reference)

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>4. Though conscious of the difficulty of learning without a teacher, I set out with high hope, and a fixed purpose, at whatever cost of trouble, to learn how to read. The very decided manner with which he spoke, and strove to impress his wife with the evil consequences of giving me instruction, served to convince me that he was deeply sensible of the truths he was uttering. It gave me the best assurance that I might rely with the utmost confidence on the results which, he said, would flow from teaching me to read. What he most dreaded, that I most desired. What he most loved, that I most hated. That which to him was a great evil, to be carefully shunned, was to me a great good, to be diligently sought;</p>	<p>7. What does Douglass resolve to do?</p> <p>To learn to read.</p>	<p>10. Douglass uses juxtaposition to compare his decision to Mr. Auld’s decision to forbid him to read. How does this help illustrate how committed he is to learning to read?</p> <p>Just as passionately as Mr. Auld wants to stop him from learning, Douglass wants to read. Since the reader knows how much Mr. Auld doesn’t want Douglass to read, this helps the reader understand that Douglass is extremely committed to reading.</p>



Poetic Tools in the *Narrative*
(Answers, for Teacher Reference)

From CHAPTER VI	Second Read Questions	Third Read Questions
and the argument which he so warmly urged, against my learning to read, only served to inspire me with a desire and determination to learn. In learning to read, I owe almost as much to the bitter opposition of my master, as to the kindly aid of my mistress. I acknowledge the benefit of both.		

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Poetic Tools in the *Narrative*
(Answers, for Teacher Reference)

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>5. My mistress was, as I have said, a kind and tender-hearted woman; and in the simplicity of her soul she commenced, when I first went to live with her, to treat me as she supposed one human being ought to treat another. In entering upon the duties of a slaveholder, she did not seem to perceive that I sustained to her the relation of a mere <u>chattel</u>, and that for her to treat me as a human being was not only wrong, but dangerously so. Slavery proved as <u>injurious</u> to her as it did to me. When I went there, she was a pious, warm, and tender-hearted woman. There was no sorrow or suffering for which she had not a tear. She had bread for the hungry, clothes for the naked, and comfort for every mourner that came within her reach.</p>	<p>chattel—<i>tangible property that can be moved</i></p> <p>8. Define <i>injurious</i>.</p> <p>injurious—doing harm</p> <p>9. How does Mrs. Auld treat Douglass after her husband tells her Douglass mustn't learn to read?</p> <p>She stops teaching him how to read and in fact became very opposed to him learning how to read.</p>	<p>11. Compare Mrs. Auld before and after she owned slaves.</p> <p>Before, she was kind and gentle (like a lamb who followed the Good Shepherd); but now she is fierce and unfeeling.</p> <p>12. What poetic tool(s) does Douglass use to reinforce this idea?</p> <p>Allusion, metaphor, juxtaposition.</p>



Poetic Tools in the *Narrative*
(Answers, for Teacher Reference)

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>Slavery soon proved its ability to divest her of these heavenly qualities. Under its influence, the tender heart became stone, and the lamblike disposition gave way to one of tiger-like fierceness. The first step in her downward course was in her ceasing to instruct me. She now commenced to practice her husband's precepts. She finally became even more violent in her opposition than her husband himself. She was not satisfied with simply doing as well as he had commanded; she seemed anxious to do better.</p>		<p>13. How does each support his idea?</p> <p>Douglass makes an allusion to Jesus Christ's teachings to show Mrs. Auld was religious and kind. He juxtaposes metaphors (heart to stone and lamb to tiger) to illustrate how much she has changed. She was gentle and kind, and now she is fierce and dangerous.</p>

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Poetry Analysis Practice #1

Name:

Date:

Directions: Do a Paint Job Read of this poem. Remember to read it aloud to yourself first. Then annotate the text as you ask yourself the paint job questions. After that, do a second read and underline words or phrases that “pull” you. Write in the margins why these things stand out to you.

Black Woman

by Georgia Douglas Johnson

Don't knock at the door, little child,
 I cannot let you in,
You know not what a world this is
 Of cruelty and sin.
Wait in the still eternity
 Until I come to you,
The world is cruel, cruel, child,
 I cannot let you in!

Don't knock at my heart, little one,
 I cannot bear the pain
Of turning deaf-ear to your call
 Time and time again!
You do not know the monster men
 Inhabiting the earth,
Be still, be still, my precious child,
 I must not give you birth!

Johnson, Georgia Douglas Camp. "Black Woman." *Bronze: A Book of Verse*. Eds. Georgia Douglas Camp Johnson and William Edward Burghardt Du Bois. Harvard University. Print.



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 14

Poetry Analysis: Small Group Practice



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry. (RL.7.4.)
- I can determine the figurative meaning of words and phrases in literary text. (RL.7.4)
- I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5)
- I can analyze how a poem's form or structure contributes to its meaning. (RL.7.5)

Supporting Learning Targets

- I can analyze the impact of rhyme and repetition in a specific section of poetry.
- I can determine the figurative meaning of words and phrases in a poem.
- I can analyze how a poem's structure contributes to its meaning.

Ongoing Assessment

- Exit Ticket: Poetic Tools in the Narrative

Agenda

1. Opening
 - A. Entry Task: "Black Woman" (10 minutes)
2. Work Time
 - A. Partner Reading of "slaveships" (30 minutes)
3. Closing and Assessment
 - A. Exit Ticket: Self-Assessment #2 (5 minutes)
4. Homework
 - A. Complete Poetry Analysis Practice #2 and review the Poet's Toolbox reference sheet."
 - B. Bring your independent reading book to class in case you finish the assessment early.

Teaching Notes

- In this lesson, students continue to build their poetry analysis skills. They analyze poetry individually and with a partner or small group. The How to Read a Poem anchor chart guides their analysis and provides structure for their thinking and conversations.
- Students work with a complex poem today—"slaveships" by Lucille Clifton. Be sure to give students ownership of this intellectual challenge by not guiding discussion too much. Instead, allow them to rely on the How to Read a Poem anchor chart to guide their thinking.
- You may wish to show students a picture of a slave ship to help them better understand Clifton's poem. An internet search will yield many possibilities.
- Use students' responses on the Entry Task: "Black Woman" and the Exit Ticket: Self-Assessment #2 to identify questions that need to be addressed at the onset of the next lesson.
- Review: "Black Woman" by Georgia Douglass Johnson, "slaveships" by Lucille Clifton.
- Post: Learning targets.



Lesson Vocabulary	Materials
still, rhyme scheme, allusion, apostrophe	<ul style="list-style-type: none">• Entry Task: “Black Woman” (one per student and one to display)• Document camera• Poetry Analysis Practice #1 (homework, from lesson 13)• Entry Task: “Black Woman” (answers, for teacher reference)• “slaveships” by Lucille Clifton (one per student and one to display)• How to Read a Poem anchor chart, student version (from Lesson 12, one per student)• Picture of slave ship (locate in advance; see Teaching Notes)• Equity sticks• “slaveships” Close Reading Guide (for teacher reference)• Exit Ticket: Self-Assessment #2 (one per student)• Poetry Analysis Practice #2 (one per student)



Opening	Meeting Students' Needs
<p>A. Entry Task: “Black Woman” (10 minutes)</p> <ul style="list-style-type: none">• Distribute one copy of the Entry Task: “Black Woman” to each student and display one copy using the document camera.• Instruct students to take out their Poetry Analysis Practice #1 from homework and use it to complete the entry task.• After a few minutes, debrief students on Poetry Analysis Practice #1 and the Entry Task: “Black Woman.” Use this as an opportunity to gauge how comfortable students are with poetry analysis. See Entry Task: “Black Woman” (answers, for teacher reference) for suggested answers, but let the students’ answers lead discussion.• Point out that this poem, “Black Woman” by Georgia Douglass Johnson, is a good example of a rhyme scheme: the pattern of end rhyme in a poem. Point out that many poems do not rhyme—but when they do, it’s good to pay attention to it. A rhyme scheme can do two things: It can help create rhythm and can contribute to mood. It can also make a poem “sing,” or come alive to the reader. Some poems are easier to remember and more enduring because they rhyme. Consider quoting your favorite lines of rhyming poetry as an example.• Direct students’ attention to the posted learning targets. Point out that the learning targets for poetry emphasize repetition of sound. Rhyme is a kind of repetition of sound.• Point out the rhyme scheme of “Black Woman” (ABCBDEAB/ABCBDEFE).• Explain that rhyme scheme is particularly important to note when the author breaks the pattern as she does in the second stanza. This further reinforces the importance of those last, powerful lines.• Use this time to teach any concepts you identified as challenges from the Exit Ticket: Poetic Tools in the Narrative and today’s Entry Task: “Black Woman.”	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all students, but research shows it supports struggling learners most.• Checking in with learning targets helps students self-assess their learning. This research-based strategy supports struggling learners most.



Work Time	Meeting Students' Needs
<p>A. Partner Reading of “slaveships” (30 minutes)</p> <ul style="list-style-type: none"> • Distribute a copy of “slaveships” by Lucille Clifton to each student and display one copy using the document camera. • While you are doing this, ask students to take out their How to Read a Poem anchor chart, student version. • Explain that Clifton makes an <i>allusion</i> in this poem that they may not know. She is saying that the slave ships, which brought over the slaves, were named “Jesus,” “Angel,” and “Grace of God.” In this poem, she sometimes refers to the ironically named ships; other times, she uses an <i>apostrophe</i> and talks to Jesus or an Angel. It is ambiguous and purposefully so. • You may want to display a picture of a slave ship. • Invite students to follow along and read the poem silently in their heads while you read it aloud. • Assure students they will get plenty of time to discuss this poem with a partner, but first they will do some analysis on their own for 7 quiet minutes. Tell students this is similar to what they will do in the End of Unit 1 Assessment in the next lesson, and express your confidence in their abilities. • Ask students to follow the How to Read a Poem anchor chart, student version and annotate “slaveships.” Explain that the Partner Read section of their “slaveships” handout is where they will report out on their conversation with a partner, and they should leave it blank for now. • After 7 minutes, arrange the students in pairs or triads. Consider using the Exit Ticket: Self-Assessment from Lesson 12 to identify a small group of struggling students to work with. • Ask students to read “slaveships” aloud with their partners. Then, using the How to Read a Poem anchor chart, they should share how they annotated the poem with their partners. Once they have discussed their ideas, they are to record their most brilliant pieces of analysis for each category at the bottom of the “slaveships” handout. • Circulate to help as needed. • After 10 minutes, use equity sticks to call on students to share out their analyses. See “slaveships” Close Reading Guide for some suggested responses. • If time allows, ask students to rewrite lines of the poem using different poetic techniques. The following lines would be particularly good for this exercise: 	<ul style="list-style-type: none"> • Consider partnering ELL students who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language. • Encourage students to annotate their texts so they can “see” their thinking. • Working independently and silently before working with a group will give students a chance to gauge their own learning. Also, if they have a chance to generate ideas, students will be more able to contribute to discussion.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">– “loaded like spoons/ into the belly of Jesus” (use alliteration instead)– “chained to the heart of the Angel/where the prayers we never tell/are hot and red as our bloody ankles” (use personification instead)– “can these be men/who vomit us out from ships” (use a metaphor instead)	
Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Self-Assessment #2 (5 minutes)</p> <ul style="list-style-type: none">• Distribute the Exit Ticket: Self-Assessment #2 to each student and ask them to complete it by reflecting on their learning process today.	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all students, but research shows it supports struggling learners most.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete Poetry Analysis Practice #2 and review the Poet's Toolbox reference sheet. You will read and analyze “Harriet Tubman” by Eloise Greenfield. Remember that you will be asked to complete a poetry analysis during the next class for your End of Unit 1 Assessment. Write down any questions you have so we can discuss them before the assessment.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 14

Supporting Materials



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Entry Task:
“Black Woman”

Name:

Date:

Directions: Reflect on your homework assignment.

1. What parts of the Paint Job Read were difficult for you? Why?

2. Could you identify the speaker? What words or clues helped you?

3. What words or phrases “pulled” you? Why?

4. Can you identify three examples of repetition in this poem?



Entry Task:
“Black Woman”

Black Woman

by Georgia Douglas Johnson

Don't knock at the door, little child,
I cannot let you in,
You know not what a world this is
Of cruelty and sin.
Wait in the still eternity
Until I come to you,
The world is cruel, cruel, child,
I cannot let you in!

Don't knock at my heart, little one,
I cannot bear the pain
Of turning deaf-ear to your call
Time and time again!
You do not know the monster men
Inhabiting the earth,
Be still, be still, my precious child,
I must not give you birth!

Johnson, Georgia Douglas Camp. “Black Woman.” *Bronze: A Book of Verse*. Eds. Georgia Douglas Camp Johnson and William Edward Burghardt Du Bois. Harvard University. Print.

Entry Task:
“Black Woman”
(Answers, for Teacher Reference)

Directions: Reflect on your homework assignment.

1. What parts of the Paint Job Read were difficult for you? Why?

Accept all reasonable responses.

2. Could you identify the speaker? What words or clues helped you?

The title of the poem tells us who the speaker is. But after we read about a child knocking at the door of the world, we suspect that she is pregnant. The last line, “I must not give you birth,” confirms this.

3. What words or phrases “pulled” you? Why?

Accept all reasonable responses. Be sure to lead discussion to the use of the word “still,” which is powerfully ambiguous. In this case it could mean “quiet,” but when coupled with “birth,” it heightens the desperate, heartbreaking feeling in this poem as it hints that the woman may wish for a stillbirth.

4. Can you identify three examples of repetition in this poem?

“I cannot” (Lines 2, 8, 10—note that it changes to “mustn’t” in Line 16); “cruel, cruel” (Line 7); “m” sound (alliteration) in “monster men” (Line 13); “be still, be still” (Line 15). Point out the way repetition emphasizes these phrases and helps the reader pay special attention to them. If the reader just read these phrase, she would have a good idea of the theme of the poem—the world of a slave is heartbreaking if a mother would rather have her baby die than bring her into this world.



“slaveships” by Lucille Clifton

Name: _____

Date: _____

Individual Analysis

Directions: Using the How to Read a Poem anchor chart, analyze and annotate this poem.

slaveships
by Lucille Clifton

loaded like spoons
into the belly of Jesus
where we lay for weeks for months
in the sweat and stink of our own
breathing
Jesus
why do you not protect us
chained to the heart of the Angel
where the prayers we never tell
are hot and red as our bloody ankles
Jesus
Angel
can these be men
who vomit us out from ships
called Jesus Angel Grace of God
onto a heathen country
Jesus
Angel
ever again
can this tongue speak
can this bone walk
Grace of God
can this sin live

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“slaveships” by Lucille Clifton

Partner Read (continues on back)

Directions: Read the poem aloud once again. Using the How to Read a Poem anchor chart, share your ideas with your partner and then write down your most brilliant pieces of analysis for each category.

How to Read a Poem	Our Group Discussion
Paint Job Read	
Pop the Hood Read	
Mean Machine Read	



“slaveships” by Lucille Clifton Close Reading Guide
(For Teacher Reference)

<p>slaveships by Lucille Clifton</p> <p>loaded like spoons into the belly of Jesus where we lay for weeks for months in the sweat and stink of our own breathing Jesus</p> <p>why do you not protect us chained to the heart of the Angel where the prayers we never tell are hot and red as our bloody ankles Jesus Angel</p> <p>can these be men who vomit us out from ships called Jesus Angel Grace of God onto a heathen country Jesus Angel ever again can this tongue speak can this bone walk Grace of God can this sin live</p>	<p>Instead of going through each question on the How to Read a Poem anchor chart, let students volunteer their analysis for each step. If you need to stimulate discussion, refer to the chart but keep in mind that it’s fine if you don’t discuss every question.</p> <p>Paint Job Read If students have not noticed it, point out that in the title the letters are crowded together—just like a slave ship.</p> <p>Additional prompting question: <i>How is this speaker different from the speaker in “Negro Speaks of Rivers” or “If We Must Die”?</i></p> <p>Pop the Hood Listen for students to identify simile (loaded like spoons), personification (belly of Jesus, the ship), vivid word choice, alliteration (sweat and stink), and metaphor (prayers feel like blood ankles) as well as the effect of each.</p> <p>Arguably the most powerful poetic tools used are apostrophe, allusion, and repetition. Help students notice that Clifton is repeating “Jesus, Angel, Grace of God” throughout the poem. These words are also set apart structurally on the page, and this helps reinforce their importance. (Noticing this structure and repetition is a skill the students will need for the assessment, and this is a good opportunity to teach it.) Sometimes it is as an apostrophe (Line 6), and sometimes it is as an allusion to the name of the ship. The effect of constantly repeating the names gives this poem the feeling of a prayer or a supplication. The use of words like “sin,” “protect us,” “heathen,” and “prayers” further reinforces this feeling.</p>
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“slaveships” by Lucille Clifton Close Reading Guide
(For Teacher Reference)

	<p>Additional probing questions: What is the effect of repeating <i>“Jesus, Angel, Grace of God”</i>? Are there other religious words? Who is the question of the last line directed to?</p>
	<p>Mean Machine Read</p> <p>Listen for students to understand that the theme of this poem is how witnessing the horrors of slavery can lead to a crisis of faith.</p> <p>Additional probing questions: <i>What does the speaker want the reader to understand about slavery? Why does the author use a lot of religious imagery?</i></p>



Exit Ticket: Self-Assessment #2

Name:

Date:

Directions: Reflect on your learning process today and answer the following questions.

1. What do you understand about slavery after reading the poems from today?

2. What part of the How to Read a Poem anchor chart did you struggle with today? Why?

3. What part of the How to Read a Poem anchor chart did you feel more confident with today? Why?



Poetry Analysis Practice #2

Name:

Date:

Directions: Read the poem below. Annotate the text as you read and follow the How to Read a Poem anchor chart. When you get to the Mean Machine Read, record your ideas below.

Harriet Tubman

by Eloise Greenfield

Expeditionary Learning is seeking permission for this material. We will post an updated version of the lesson once permission is granted.

Source: Greenfield, Eloise. "Harriet Tubman." Poetry.org. Web. <http://www.poets.org/viewmedia.php/prmMID/16485>.



Poetry Analysis Practice #2

Mean Machine Questions

1. What is the central idea, or theme, of this poem?

2. Think about the author's use of figurative language, structure, and sound. Which tool(s) most helped you understand the theme? Why?



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 15

End of Unit Assessment: Poetry Analysis



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry. (RL.7.4)
- I can determine the figurative meaning of words and phrases in literary text. (RL.7.4)
- I can analyze figurative language, word relationships, and nuances in word meanings. (L. 7.5)
- I can analyze how a poem's form or structure contributes to its meaning. (RL.7.5)

Supporting Learning Targets

- I can analyze the impact of rhyme and repetition in a specific section of poetry.
- I can determine the figurative meaning of words and phrases in a poem.
- I can analyze how a poem's structure contributes to its meaning.

Ongoing Assessment

- End of Unit 1 Assessment

Agenda

1. Opening
 - A. Entry Task: "Harriet Tubman" (10 minutes)
2. Work Time
 - A. End of Unit 1 Assessment: Poetry Analysis (33 minutes)
3. Closing and Assessment
 - A. Exit Ticket: Self-Assessment #2 (2 minutes)
4. Homework
 - A. Continue reading your independent reading book.

Teaching Notes

- This is the final lesson on poetry, and it includes the End of Unit 1 Assessment, which focuses solely on poetry. Students will continue use their ability to analyze figurative language and word choice as they read the *Narrative* and other texts during the rest of the module.
- Students may use their Poet's Toolbox reference sheets and How to Read a Poem anchor charts during the assessment. On the assessments, students must *analyze* the use of poetic tools, not determine or define them.
- The Entry Task: "Harriet Tubman" gives students a chance to ask any last-minute questions before the assessment. You may also wish to address any concerns you identified through the exit tickets from Lessons 12–14.
- In advance: Take the End of Unit 1 Assessment yourself to get a deeper understanding of what students are being assessed on.
- Review: "Harriet Tubman" by Eloise Greenfield.



Lesson Vocabulary	Materials
	<ul style="list-style-type: none">• Entry Task: “Harriet Tubman” (one per student and one to display)• Document camera• Poetry Analysis Practice #2 (homework, from lesson 14)• Entry Task: “Harriet Tubman” (answers, for teacher reference)• Poet’s Toolbox reference sheet (from Lesson 11)• How to Read a Poem anchor chart, student version (from Lesson 12)• End of Unit 1 Assessment: Reading Poetry: Analyzing Structure and Language in “We Wear the Mask” (one per student)• End of Unit 1 Assessment: Reading Poetry: Analyzing Structure and Language in “We Wear the Mask” (answers, for teacher reference)

Opening	Meeting Students’ Needs
<p>A. Entry Task: “Harriet Tubman” (10 minutes)</p> <ul style="list-style-type: none">• Distribute one copy of the Entry Task: “Harriet Tubman” to each student and display one using the document camera.• Invite students to take out their Poetry Analysis Practice #2 from homework and use it to complete the Entry Task: “Harriet Tubman.” Encourage them to think of any last questions they have before the End of Unit 1 Assessment.• Briefly discuss the Entry Task: “Harriet Tubman” and Poetry Analysis Practice #2. See Entry Task: “Harriet Tubman” (answers, for teacher reference) for suggested answers, but let the students’ answers lead discussion.• Use this time to review any concepts students identified as difficult through their entry tasks and exit tickets from Lessons 12–14.	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all students, but research shows it supports struggling learners most.



Work Time	Meeting Students' Needs
<p>A. End of Unit 1 Assessment: Poetry Analysis (33 minutes)</p> <ul style="list-style-type: none">• Ask students to clear their desks except for their Poet's Toolbox reference sheet and How to Read a Poem anchor chart, student version.• Distribute the End of Unit 1 Assessment: Reading Poetry: Analyzing Structure and Language in "We Wear the Mask" to each student. Tell students that Paul Laurence Dunbar was an African American poet who was friends with Frederick Douglass. He was born after the Civil War and was the son of freed slaves.• Invite students to follow along and read the poem silently in their heads while you read it aloud.• Clarify any vocabulary.• Instruct students to complete the End of Unit 1 Assessment silently and individually. If they finish early, they should read their independent reading book.	<ul style="list-style-type: none">• For some students, this assessment may require more than the 25 minutes allotted. Consider providing students time over multiple days if necessary.
Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Finish This Sentence (2 minutes)</p> <ul style="list-style-type: none">• Ask students to turn over their End of Unit 1 Assessment: Poetry Analysis and finish this sentence:<ul style="list-style-type: none">– The most important thing to remember when reading poetry is ...• Call on several students to share out. Congratulate them on their hard work and the progress they have made with reading poetry.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue reading your independent reading book.	



EXPEDITIONARY
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Grade 7: Module 3A: Unit 1: Lesson 15

Supporting Materials



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Entry Task: “Harriet Tubman”

By Eloise Greenfield

Name: _____

Date: _____

Directions: Look at your homework and answer the following questions.

1. What **repetition** did you notice in this poem? Could you identify three separate examples?

2. Pick one of these words, sounds, and/or lines and explain why it was emphasized.

3. Did you notice the author included the last line twice? What is the effect of “echoing” this line?



Entry Task: “Harriet Tubman”

By Eloise Greenfield

4. Did you notice this poem seems to have two “**speakers**”? What were they? What specific words made them sound different?

5. Was this poem more difficult or less difficult to analyze than the poems you read in class? Why?

6. What other questions do you have?

Entry Task: “Harriet Tubman”
(Answers, for Teacher Reference)

Directions: Look at your homework and answer the following questions.

1. What **repetition** did you notice in this poem? Could you identify three separate examples?

sound repetition (alliteration) = “mean men” Line 12, “nothing neither” Lines 2, 18

words repeated = “ran” Lines 7–9, 15

phrase = “nineteen times” Lines 13, 15; the first stanza is repeated in the second half of Stanza 3 except that “wasn’t” changes to “didn’t.” The last line is repeated twice.

2. Pick one of these words, sounds, and/or lines and explain why it was emphasized.

“Mean men” helps the reader understand what Harriet was up against. “Nothing neither” helps to emphasize the defiant, brave actions of Harriet. “Ran” is repeated many times because she had to run a long ways. “Nineteen times” helps the reader understand just what a feat of bravery this was—to return this many times to where the slave catchers were. The first stanza is repeated because it is a poem that pays homage to the bravery and defiance of Harriet. These lines help to get this feeling across. The difference in changing “wasn’t” to “didn’t” highlights Harriet’s success.

3. Did you notice the author included the last line twice? What is the effect of “echoing” this line?
This line is echoed just as Harriet Tubman’s legacy echoes throughout history.

4. Did you notice this poem seems to have two “**speakers**”? What were they? What specific words made them sound different?

The first stanza is written in a defiant voice—almost like the voice of Harriet herself. It is full of colloquial speech and double negatives (e.g., “nothing neither”). The second stanza is written as an outside (but not objective) observer of her actions. In the third stanza, both voices come together but “Harriet’s” voice is given then the “last word.” The fourth stanza is an echo of that voice.



Entry Task: “Harriet Tubman”
(Answers, for Teacher Reference)

Directions: Look at your homework and answer the following questions.

5. Was this poem more difficult or less difficult to analyze than the poems you read in class? Why?
This poem may have been more difficult because there are not any of the metaphors or similes that readers expect in a poem. However, it may have been less difficult because students are likely familiar with Harriet Tubman and it’s a straightforward poem.
6. What other questions do you have?



End of Unit 1 Assessment: Reading Poetry:
Analyzing Structure and Language in “We Wear the Mask”

We Wear the Mask

by Paul Laurence Dunbar

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes,—
This debt we pay to human guile;
With torn and bleeding hearts we smile
And mouth with myriad subtleties,

5

Stanza 1 gist

Why should the world be over-wise,
In counting all our tears and sighs?
Nay, let them only see us, while
We wear the mask.

Stanza 2 gist

We smile, but oh great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile
Beneath our feet, and long the mile,
But let the world dream otherwise,
We wear the mask!

10

Stanza 3 gist

15

guile: cleverly deceiving someone

subtleties: not easily noticed

thee: an old-fashioned way of saying “you”; implies respect



End of Unit 1 Assessment: Reading Poetry:
Analyzing Structure and Language in “We Wear the Mask”

Paint Job Questions

1. What is the “story” of this poem? Annotate each stanza for the gist in the box provided. (RL.7.5)

2. Explain how Stanza 2 relates to Stanza 1. (RL.7.5)

3. Explain how Stanza 3 relates to Stanza 2. (RL.7.5)



End of Unit 1 Assessment: Reading Poetry:
Analyzing Structure and Language in “We Wear the Mask”

4. Describe the speaker of this poem and cite some evidence to support your ideas. (RL.7.1)

5. What is your first impression of the theme? (RL.7.2)



End of Unit 1 Assessment: Reading Poetry:
Analyzing Structure and Language in “We Wear the Mask”

Pop the Hood Questions

Form

6. What are two ways that Lines 9 and 15 are different from the rest of the poem? (RL.7.4)

7. Why would the author emphasize these lines? (RL.7.4)

Figurative Language

8. Underline three words or phrases that “pull” you as a reader. In the margin of the poem, write why you think they are important. (RL.7.1)



End of Unit 1 Assessment: Reading Poetry:
Analyzing Structure and Language in “We Wear the Mask”

9. Line 10 contains which of the following figurative language? (RL7.4, L.5a)

- a. Apostrophe b. Personification c. Metaphor

Explain your choice.

How does this contribute to the theme of the poem?



End of Unit 1 Assessment: Reading Poetry:
Analyzing Structure and Language in “We Wear the Mask”

10. This poem has an **extended metaphor**. (RL.7.4, L.5a)

What is that metaphor?

How does it contribute to the theme of the poem?

11. What is the effect of using the pronoun “we” instead of “I” throughout this poem? (L.7.5)



End of Unit 1 Assessment: Reading Poetry:
Analyzing Structure and Language in “We Wear the Mask”

Sound

12. There is a dominant long “i” sound in this poem. Identify five words with this sound. (RL.7.4)

13. Given the theme, why would the author choose to repeat the long “i” sound? (RL.7.4)

14. What is the rhyme scheme of this poem? (RL.7.4)



15. Think about the author's use of figurative language, structure, and sound. Which tool(s) contributed the most to articulating the theme? Why? (RL.7.2, RL.7.1, RL.7.5, RL.7.4)



End of Unit 1 Assessment: Reading Poetry:
Analyzing Structure and Language in “We Wear the Mask”
(Answers, for Teacher Reference)

We Wear the Mask

by Paul Laurence Dunbar

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes,—
This debt we pay to human guile;
With torn and bleeding hearts we smile
And mouth with myriad subtleties,

5

Stanza 1 gist

Our face is like a mask. We lie and smile even though we are sad.

Why should the world be over-wise,
In counting all our tears and sighs?
Nay, let them only see us, while
We wear the mask.

Stanza 2 gist

Why should we let the world see our sadness? We will put it on.

We smile, but oh great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile
Beneath our feet, and long the mile,
But let the world dream otherwise,
We wear the mask!

10

Stanza 3 gist

But it is hard to wear a mask. We wish Christ could help walk this difficult road. But we'll never admit it.

15

guile: cleverly deceiving someone

subtleties: not easily noticed

thee: an old-fashioned way of saying “you”; implies respect

End of Unit 1 Assessment: Reading Poetry:
Analyzing Structure and Language in “We Wear the Mask”
(Answers, for Teacher Reference)

Paint Job Questions

1. What is the “story” of this poem? Annotate each stanza for the gist in the box provided. (RL.7.5)

(See boxes on previous page).

2. Explain how Stanza 2 relates to Stanza 1. (RL.7.5)

Stanza 2 is whom the speaker is hiding from—the world. He wears a mask to hide his sadness from the world.

3. Explain how Stanza 3 relates to Stanza 2. (RL.7.5)

Stanza 3 explains how difficult it is to live a life where you can’t tell the truth about your sorrow.

4. Describe the speaker of this poem and cite some evidence to support your ideas. (RL.7.1)

The speaker is someone who is speaking for a group (African Americans). He uses the pronoun “we.” He is brave and strong but also sad because he has to “grin and lie.” He doesn’t want to show his sadness to the world, so he wears a “mask” and smiles through the pain. He is a religious person because he asks Christ to help him with the difficult road he travels. (These are all possible responses, but the student needn’t include them all.)

5. What is your first impression of the theme? (RL.7.2)

Accept all reasonable responses.



End of Unit 1 Assessment: Reading Poetry:
Analyzing Structure and Language in “We Wear the Mask”
(Answers, for Teacher Reference)

Pop the Hood Questions

Form

6. What are two ways that Lines 9 and 15 are different from the rest of the poem? (RL.7.4)

They are shorter. They are indented. They break with the end rhyming pattern. They don’t have any “I” sound in them. They are repeated. (These are all possible responses, but the student needn’t include them all.)

7. Why would the author emphasize these lines? (RL.7.4)

They give the title of the poem. They define the central metaphor of face as mask. They are important to understanding the central theme. (These are all possible responses, but the student needn’t include them all.)

Figurative Language

8. Underline three words or phrases that “pull” you as a reader. In the margin of the poem, write why you think they are important. (RL.7.1)

Accept all reasonable responses.

9. Line 10 contains which of the following figurative language? (RL.7.4, L.5a)

a. Apostrophe b. Personification c. Metaphor

Explain your choice.

Apostrophe—the speaker is addressing Christ, who is not there.

How does this contribute to the theme of the poem?

By seeing this apostrophe, the reader can understand just how hard it is to wear a mask. The speaker needs to seek divine help in order to live his life.



End of Unit 1 Assessment: Reading Poetry:
Analyzing Structure and Language in “We Wear the Mask”
(Answers, for Teacher Reference)

10. This poem has an **extended metaphor**. (RL.7.4, L.5a)
What is that metaphor?

His face is a mask.

How does it contribute to the theme of the poem?

It basically defines the theme. People can’t let their true emotions show and instead must wear a mask.

11. What is the effect of using the pronoun “we” instead of “I” throughout this poem? (L.7.5)

These are all possible responses, but the student needn’t include them all:

It includes the reader in the poem and builds empathy. It clarifies that the speaker isn’t the only one who wears a mask—everyone does, to some degree. It sets up two groups in the poem—those of us who hide our pain and them, the world, who are not a part of our group. It also shows that the speaker is talking about the experience of African Americans who cannot let their true emotions show.

End of Unit 1 Assessment: Reading Poetry:
Analyzing Structure and Language in “We Wear the Mask”
(Answers, for Teacher Reference)

Sound

12. There is a dominant long “i” sound in this poem. Identify five words with this sound. (RL.7.4)

lies, eyes, guile, smile, hides, Christ, over-wise, smiles, vile, mile, while, sighs, arise, cries, otherwise

13. Given the theme, why would the author choose to repeat the long “i” sound? (RL.7.4)

It mimics the sound of crying, and the author is saying it is hard to wear a mask. Also, by rhyming most of the end words, it makes the “we wear the mask” lines—which have no “i” sound—stick out to the reader more. (These are all possible responses, but the student needn’t include them all.)

14. What is the rhyme scheme of this poem? (RL.7.4)

AAAAB AAAB AAAAAB

Mean Machine Questions

15. Think about the author’s use of figurative language, structure, and sound. Which tool(s) contributed the most to articulating the theme? Why? (RL.7.2, RL.7.1, RL.7.5, RL.7.4)

Accept all reasonable responses. Look for the students to cite specific evidence from sound, form, or figurative language—but not all three. Here is a suggested response:

The theme of this poem is that people in general (and African Americans specifically) hide their pain from others outside their group. So, even though their life may appear good, it is a lie and their life is very hard. This is best summed up by the line “we wear the mask.” This line is emphasized by the sound and form of the poem because it is the only line that is repeated, it is the only line in the stanza that doesn’t end in a long “i” sound, and it is shorter. This line also contains the central metaphor of face as mask.



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Overview



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Unit 2: Case Study: Analyzing Author Craft and Purpose in *Narrative of the Life of Frederick Douglass*

In this unit, students closely read three extended excerpts from *Narrative of the Life of Frederick Douglass*. They continue with the same routine that was introduced in Unit 1; it is designed to allow all students to understand this complex text. For each excerpt, the teacher reads the text out loud while students read silently. Next, students do a second read to make sure they understand specific words and literal meaning, then a third read in which they grapple with questions that require more synthesis and analysis, focusing particularly on how Douglass uses language and on those parts of the text that relate most directly to his purpose in writing. Finally, students meet in groups of three to complete an Excerpt Analysis note-catcher, which includes the narrative arc of the excerpt as well as the ways in which this excerpt conveys Douglass's position. In their analysis of the *Narrative*, students build on the work from Unit 1 about how authors use word choice and figurative language to convey meaning, and they help construct a word wall that showcases some of Douglass's powerful language. In their work with author's purpose, the focus of the textual analysis essay, students continue to refer to the Shining a Light anchor chart from Unit 1. The work with narrative arc is new in this unit; it is launched with the reading of *Frederick Douglass: The Last Day of Slavery*¹ at the beginning of the unit. It is not an assessed skill; rather, it supports students in understanding the events of the *Narrative* and serves as a scaffold for the performance task in Unit 3—a children's book based on one of the excerpts.

This unit also includes work in which students compare a written story to how a storyteller might perform that same story (included in the Mid-Unit 2 Assessment) and in understanding how sentences are constructed (L.7.1a, b, c; assessed in Unit 3). The Mid-Unit 2 Assessment focuses on students' ability to independently analyze a new excerpt of the *Narrative*, with a particular focus on understanding the words and language used and how they contribute to meaning. The end of unit assessment is an on-demand extended essay about how Douglass conveys his purpose and distinguishes his position from that of those who defend slavery. This essay is similar to the essays in earlier modules, with several days devoted to rereading, analyzing textual evidence, and planning the essay. However, unlike the essays in earlier modules, this essay is not revised: Students use their notes and outlines to write a single draft over two days in class. Note that it is strongly recommended that you do both the Mid-Unit 2 Assessment and the End of Unit 2 Assessment (the essay) yourself near the beginning of this unit. This unit requires precise and rigorous analysis of a complex text. This is work that students are capable of, but many of them will need carefully calibrated support. The more detailed your understanding of the assessments, the better positioned you will be to support your students in the type of thinking they will be doing throughout the lessons.

¹ This children's book is integral to several lessons in this module, and is widely available in public and school libraries. However, alternate lessons that use a free alternative children's book will be available on EngageNY.org and at commoncoresuccess.elschools.org to accommodate schools/districts that are not able to secure a copy of *Frederick Douglass: The Last Day of Slavery*.



Guiding Questions And Big Ideas

- **What gives stories and poems their enduring power?**
- **How did Douglass's purpose and audience shape how he told his story?**
- *Stories and poems have enduring power because they tell about important or interesting events, people, and places; they have themes that help readers understand the world and often empower people; and they use powerful language and powerful images.*
- *Douglass wrote the Narrative to convince his audience that slavery should be abolished. He responded to the reasons that some people gave to justify slavery, and showed why they were mistaken.*

Mid-Unit 2 Assessment

Analyzing Storyteller's Craft: Comparing Written and Oral Stories, and Analyzing Purpose and Craft in Douglass's *Narrative* (Part 1: RL.7.1, RL.7.7; Part 2: RI.7.1, RI.7.4, RI.7.6, L.7.4a, b, L.7.5b, c)

In Part 1, students reread a poem from Unit 1 ("Harriet Tubman"), and then watch that poem performed live. They analyze how a storyteller uses her body and voice to convey meaning. In Part 2, students read a new excerpt from *Narrative of the Life of Frederick Douglass* and answer constructed and selected response questions about the meaning of specific words, Douglass's word choice and use of figurative language, and how this excerpt serves his overall purpose.

End of Unit 2 Assessment

Essay: Analyzing Douglass's Position in the *Narrative* (W.7.2, W.7.4, W.7.9b, RI.7.1, RI.7.2, RI.7.6)

Prompt

In his *Narrative*, Fredrick Douglass explains that his purpose is to throw "light on the American slave system." Which aspects of slavery does his *Narrative* bring to light? How does his position differ from that of those who defended slavery? How does he use his story to support his position?



Content Connections

This module is designed to address English Language Arts standards as students read literature and informational text about slavery, abolition, and Douglass. However, the module intentionally incorporates Social Studies Practices and Themes to support potential interdisciplinary connections to this compelling content. These intentional connections are described below.

Big ideas and guiding questions are informed by the New York State Common Core K–8 Social Studies Framework:

<http://engageny.org/sites/default/files/resource/attachments/ss-framework-k-8.pdf>

Social Studies Practices, Gathering, Using, and Interpreting Evidence, Grades 5–8:

- Identify, describe, and evaluate evidence about events from diverse sources (including written documents, works of art, photographs, charts and graphs, artifacts, oral traditions, and other primary and secondary sources)
- Analyze evidence in terms of content, authorship, point of view, purpose, and format; identify bias; explain the role of bias and audience in presenting arguments or evidence
- Describe and analyze arguments of others

Social Studies Key Ideas and Conceptual Understandings, Grade 7

- 7.7b Enslaved African Americans resisted slavery in various ways. The abolitionist movement also worked to raise awareness and generate resistance to the institution of slavery.



Texts

1. William Miller, *Frederick Douglass: The Last Day of Slavery* (New York: Lee and Low Books, Inc., 1995), ISBN: 978-1-880-00042-7. (One copy per teacher; recommended, not required²).
2. Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave* (Project Gutenberg, 2006; originally published Boston, 1845; no purchase required³). <http://www.gutenberg.org/files/23/23-h/23-h.htm>.
3. Virginia Hamilton, *The People Could Fly: The Picture Book* (New York: Knopf Books for Young Readers, 2004), ISBN: 978-0-375-82405-0. (One copy per teacher; recommended, not required⁴).
4. Eloise Greenfield, “Harriet Tubman” (poem; included in supporting materials).

² Regarding *Frederick Douglass: The Last Day of Slavery*, see footnote 1 on page 1 of this document.

³ Purchase of *Narrative of the Life of Frederick Douglass* is not required. All excerpts that students read are provided in the lessons themselves. Schools that already purchased this book are strongly encouraged to use it enhanced close reading.

⁴ *The People Could Fly: The Picture Book* is recommended, not required. Schools that do not have the ability to place additional text orders for this school year (2013-14) may choose to seek this widely available book through a school or public library. As an additional alternative, suggested free resources will be named in the lessons in which this book is used.



This unit is approximately 3 weeks or 16 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Introducing the Narrative Arc: <i>The Last Day of Slavery</i>	<ul style="list-style-type: none"> I can determine a theme or the central ideas of a literary text. (RL.7.2) I can analyze the interaction of literary elements of a story or drama. (RL.7.3) I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RL.7.4) I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5) 	<ul style="list-style-type: none"> I can analyze how the content, theme, images, and language in <i>Frederick Douglass: The Last Day of Slavery</i> give the story its enduring power. I can identify key components of the narrative arc of this story. 	<ul style="list-style-type: none"> Narrative Arc anchor chart 	<ul style="list-style-type: none"> Powerful Stories Narrative Arc
Lesson 2	Understanding Douglass's Words: Learning to Read	<ul style="list-style-type: none"> I can use correct grammar and usage when writing or speaking. (L.7.1) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.7.4) I can read above-grade-level texts with scaffolding and support. (RI.7.10) 	<ul style="list-style-type: none"> I can identify the main clause in a sentence. I can determine what a word, phrase, or clause modifies. I can determine the meaning of words and phrases in an excerpt of <i>Narrative of the Life of Frederick Douglass</i>. I can reread a complex text in order to understand it more deeply. 	<ul style="list-style-type: none"> Excerpt 3 Text and Questions: Learning to Read 	<ul style="list-style-type: none"> Anatomy of a Sentence



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 3	Analyzing Powerful Language: Learning to Read	<ul style="list-style-type: none"> I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5) I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.7.4) I can analyze the impact of word choice on meaning and tone in an informational text. (RI.7.4) I can determine an author's point of view or purpose in informational text. (RI.7.6) I can analyze how the author distinguishes his/her position from others'. (RI.7.6) 	<ul style="list-style-type: none"> I can determine the meaning of words and phrases in an excerpt of <i>Narrative of the Life of Frederick Douglass</i>. I can identify vivid language and analyze the impact of word choice on meaning in <i>Narrative of the Life of Frederick Douglass</i>. I can analyze how specific sections of <i>Narrative of the Life of Frederick Douglass</i> convey Douglass's position on slavery. 	<ul style="list-style-type: none"> Excerpt 3 text and questions Vivid Word Choice cards 	<ul style="list-style-type: none"> Poet's Toolbox Anatomy of a Sentence
Lesson 4	Analyzing Douglass's Purpose: Learning to Read	<ul style="list-style-type: none"> I can use correct grammar and usage when writing or speaking. (L.7.1) I can determine an author's point of view or purpose in informational text. (RI.7.6) I can analyze how the author distinguishes his/her position from others'. (RI.7.6) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) 	<ul style="list-style-type: none"> I can identify the main clause in a sentence. I can determine what is being modified in a sentence. I can analyze how specific sections of <i>Narrative of the Life of Frederick Douglass</i> convey Douglass's position on slavery. I can work in a group of three to synthesize my understanding of an excerpt from the <i>Narrative</i>. 	<ul style="list-style-type: none"> Excerpt 3 Analysis note-catcher Excerpt 3 Text and Questions: Learning to Read 	<ul style="list-style-type: none"> Group Work



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 5	The Storyteller's Toolbox and Excerpt 4 First Read	<ul style="list-style-type: none"> I can compare and contrast different media versions of a literary text (written vs. audio vs. film vs. staged, etc.). I can analyze the impact of the techniques unique to each medium. (RL.7.7) I can read grade-level literary texts proficiently and independently. (RI.7.10) I can read above-grade-level texts with scaffolding and support. (RI.7.10) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) 	<ul style="list-style-type: none"> I can compare and contrast written and performed versions of <i>The People Could Fly</i>. I can explain some of the ways a storyteller uses his or her voice and body to bring a story alive. I can determine the meaning of words and phrases in an excerpt of <i>Narrative of the Life of Frederick Douglass</i>. I can reread a complex text to understand it more deeply. 	<ul style="list-style-type: none"> Independent reading check-in (optional) 	<ul style="list-style-type: none"> Storyteller's Toolbox
Lesson 6	Bringing Douglass's Words to Life: The Fight with Covey	<ul style="list-style-type: none"> I can use correct grammar and usage when writing or speaking. (L.7.1) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.7.4) I can compare and contrast different media versions of a literary text (written vs. audio vs. film vs. staged, etc.). I can analyze the impact of the techniques unique to each medium. (RL.7.7) I can read above-grade-level texts with scaffolding and support. (RI.7.10) 	<ul style="list-style-type: none"> I can determine the meaning of words and phrases in an excerpt of <i>Narrative of the Life of Frederick Douglass</i>. I can identify and use the tools of a storyteller to make a story come alive. I can identify sentence fragments and run-on sentences, and correct them so they are complete sentences. 	<ul style="list-style-type: none"> Excerpt 4 Text and Questions: The Fight with Covey Complete Sentences Practice worksheet 	<ul style="list-style-type: none"> Storyteller's Toolbox Anatomy of a Sentence



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 7	Mid-Unit Assessment, Part 1 and Excerpt 4 Third Read	<ul style="list-style-type: none"> I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5) I can compare and contrast different media versions of a literary text (written vs. audio vs. film vs. staged, etc.). I can analyze the impact of the techniques unique to each medium. (RL.7.7) I can determine an author's point of view or purpose in informational text. (RI.7.6) I can read above-grade-level texts with scaffolding and support. (RI.7.10) 	<ul style="list-style-type: none"> I can analyze how a storyteller uses tools unique to the medium to make a story come alive. I can reread a complex text in order to understand it more deeply. I can talk with a partner in order to understand a text more deeply. 	<ul style="list-style-type: none"> Complete Sentence Practice worksheet (from homework) Excerpt 4 Text and Questions: The Fight with Covey Mid-Unit 2 Assessment, Part 1 	<ul style="list-style-type: none"> Storyteller's Toolbox Back-to-Back, Face-to-Face protocol
Lesson 8	Analyzing Douglass's Purpose: Excerpt 4	<ul style="list-style-type: none"> I can use correct grammar and usage when writing or speaking. (L.7.1) I can determine an author's point of view or purpose in informational text. (RI.7.6) I can analyze how the author distinguishes his/her position from others'. (RI.7.6) I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5) 	<ul style="list-style-type: none"> I can analyze how specific sections of <i>Narrative of the Life of Frederick Douglass</i> convey Douglass's position on slavery. I can identify key components of the narrative arc that summarize the story. I can analyze how Douglass uses figurative language to convey meaning in <i>Narrative of the Life of Frederick Douglass</i>. I can correct my writing so that all sentences are complete. 	<ul style="list-style-type: none"> Excerpt 4 Text and Questions: The Fight with Covey Excerpt 4 Analysis note-catcher 	<ul style="list-style-type: none"> Group Work



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 9	Understanding Douglass's Words: An Escape Attempt	<ul style="list-style-type: none"> I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.7.4) I can analyze the impact of word choice on meaning and tone in an informational text. (RI.7.4) I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5) I can read above-grade-level texts with scaffolding and support. (RI.7.10) 	<ul style="list-style-type: none"> I can determine the meaning of words and phrases in an excerpt of <i>Narrative of the Life of Frederick Douglass</i>. I can use common roots, prefixes, and suffixes as clues to the meaning of words in <i>Narrative of the Life of Frederick Douglass</i>. I can identify different types of figurative language in <i>Narrative of the Life of Frederick Douglass</i>. I can reread a complex text in order to make meaning of it. 	<ul style="list-style-type: none"> Excerpt 5 Text and Questions: An Escape Attempt Figurative Language cards 	<ul style="list-style-type: none"> Poet's Toolbox
Lesson 10	Analyzing Douglass's Purpose: An Escape Attempt	<ul style="list-style-type: none"> I can determine an author's point of view or purpose in informational text. (RI.7.6) I can analyze how the author distinguishes his/her position from others'. (RI.7.6) 	<ul style="list-style-type: none"> I can analyze how specific sections of <i>Narrative of the Life of Frederick Douglass</i> convey Douglass' position on slavery. I can identify the components of a narrative arc to summarize a story. 	<ul style="list-style-type: none"> Excerpt 5 Text and Questions: An Escape Attempt Excerpt 5 Analysis note-catcher 	<ul style="list-style-type: none"> Group Work



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 11	Mid-Unit Assessment, Part 2: Analyzing an Excerpt from the <i>Narrative</i>	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.7.4) I can analyze the impact of word choice on meaning and tone in an informational text. (RI.7.4) I can determine an author's point of view or purpose in informational text. (RI.7.6) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4 a and b) I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5 b and c) 	<ul style="list-style-type: none"> I can determine the meaning of words and phrases in an excerpt of <i>Narrative of the Life of Frederick Douglass</i>. I can analyze the impact of word choice and figurative language on meaning and tone in <i>Narrative of the Life of Frederick Douglass</i>. I can analyze how specific sections of <i>Narrative of the Life of Frederick Douglass</i> convey Douglass's position on slavery. 	<ul style="list-style-type: none"> Mid-Unit 2 Assessment, Part 2 	<ul style="list-style-type: none"> Poet's Toolbox
Lesson 12	Reflecting on Douglass's <i>Narrative</i>	<ul style="list-style-type: none"> I can determine a theme or the central ideas of an informational text. (RI.7.2) 	<ul style="list-style-type: none"> I can reflect on the themes in <i>Narrative of the Life of Frederick Douglass</i>. I can identify the tools a storyteller uses to make a performance powerful. 	<ul style="list-style-type: none"> Personal reflection 	<ul style="list-style-type: none"> Storyteller's Toolbox Concentric Circles protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 13	Writing an Analysis Essay: Introducing the Writing Prompt and the Model Essay	<ul style="list-style-type: none"> I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) I can determine an author's point of view or purpose in informational text. (RI.7.6) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) 	<ul style="list-style-type: none"> I can explain the writing prompt in my own words. I can identify the focusing statement and analyze the structure of a model essay. I can analyze how the model essay addresses the prompt. 	<ul style="list-style-type: none"> Exit Ticket: Closely Reading the Prompt 	
Lesson 14	Writing an Analysis Essay: Planning the Essay	<ul style="list-style-type: none"> I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) I can determine an author's point of view or purpose in informational text. (RI.7.6) I can analyze how the author distinguishes his/her position from others'. (RI.7.6) I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2) 	<ul style="list-style-type: none"> I can select relevant evidence from <i>Narrative of the Life of Frederick Douglass</i> to support my focusing statement. I can organize my ideas into a coherent essay that answers the prompt. I can explain how my examples relate to the position of Frederick Douglass. 	<ul style="list-style-type: none"> Frederick Douglass Essay Planner Quote Sandwich (optional) 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 15	End of Unit 2 Assessment Writing the Analysis Essay Part 1	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can analyze how the author distinguishes his/her position from others'. (RI.7.6) I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) 	<ul style="list-style-type: none"> I can write an organized essay that explains the position of Frederick Douglass with relevant and well-chosen examples. In my essay, I can analyze how Frederick Douglass distinguished his positions from those of his audience. In my essay, I can use evidence effectively. 	<ul style="list-style-type: none"> End of Unit 2 Assessment, Part 1 	<ul style="list-style-type: none"> Concentric Circles protocol Go, Go, Mo protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 16	End of Unit 2 Assessment Writing the Analysis Essay, Part 2	<ul style="list-style-type: none"> • I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) • I can analyze how the author distinguishes his/her position from others'. (RI.7.6) • I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2) • I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) • I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) 	<ul style="list-style-type: none"> • I can write an organized essay that explains the position of Frederick Douglass with relevant and well-chosen examples. • In my essay, I can analyze how Frederick Douglass distinguished his positions from those of his audience. • In my essay, I can use evidence effectively. 	<ul style="list-style-type: none"> • End of Unit 2 Assessment • Independent reading check-in 	



Optional: Experts, Fieldwork, And Service

Fieldwork:

- Consider taking students to a museum exhibit about this time in history. The better they understand the context of Douglass, the richer their reading of his Narrative will be.
- Consider taking students to see a play or other spoken performance. Ask them to consider what made that story powerful.

Optional: Extensions

- Consider having students explore narratives from other former slaves. In the 1930s, the Federal Writers Project sent interviewers to collect the stories of many former slaves. These stories can be accessed through the Library of Congress at <http://memory.loc.gov/ammem/collections/voices/>. Students can hear audio files, read transcripts, and look at pictures.
- Consider having students explore the autobiographies of other public figures, either current or historical. Ask students to consider the purpose of the author: What is he or she trying to accomplish by sharing the story?



Preparation and Materials

Managing texts and graphic organizers

In this unit, students read three extended excerpts from the *Narrative*. These are formatted the same way as the excerpts in Unit 1. For each excerpt, students also complete an Excerpt Analysis note-catcher. Students will need to use both the text and their note-catchers as they write the essay at the end of this unit and as they write their book in Unit 3. Consider how you would like students to organize these papers so they will be able to locate the necessary papers in the remainder of the module. Consider setting up folders in the classroom where students keep any excerpts or graphic organizers they are not currently working with.

Pacing

As students read the three excerpts from the *Narrative*, consider the needs of your class and adapt the pacing as necessary. Although the unit as written provides support for students, they do complete some reads for homework, and the debriefs from in-class partner work focus on highlights of the text, rather than being comprehensive. If your students need additional support, consider slowing the pace of this unit and having students read only Excerpts 3 and 4. If you decide to do this, read Lessons 9 and 10 and make sure to do the figurative language work as students read Excerpt 4. Also be aware that this will decrease the range of student choice in Unit 3, when students select events from Excerpts 3, 4, or 5 to retell in a picture book.

Central and Alternate Texts

This unit uses a picture book called *Frederick Douglass: The Last Day of Slavery*. This book introduces the narrative arc in Lesson 1, and will serve as the mentor text for the performance task in Unit 3. This children's book is integral to several lessons in this module, and is widely available in public and school libraries. However, alternate lessons that use a free alternative children's book will be available on EngageNY.org and at commoncoresuccess.elschools.org to accommodate schools/districts that are not able to secure a copy of *Frederick Douglass: The Last Day of Slavery*.

If you use the alternate text, which is called *Turning the Page: Frederick Douglass Learns to Read*, some of the components and supporting materials of Lesson 1 change. See the Lesson 1 teaching notes for guidance about which lesson components and supporting materials should be drawn from the alternate materials that you will find with the book on the Web site.

In addition, this unit uses *The People Could Fly: The Picture Book* (from Unit 1, Lesson 1). If you used the alternate materials suggested in Unit 1, Lesson 1, where the book was first used, you will be able to use those again. You may want to read Lesson 5 in advance and decide what option will work best for you.



Looking Ahead

In this unit, students begin to work with sentence structure. This work continues in Unit 3 and culminates in the Mid-Unit 3 Assessment Part 2 (Unit 3, Lesson 5). Consider reviewing this assessment so you have a clear understanding of what it requires of students. This will help you focus the work in this unit to meet your students' needs.

In the next unit, students create their own picture book. As noted in the Module Overview, decide in advance which medium they will use to illustrate the book and also gather the additional picture books you will need in Unit 3.



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 1

Introducing the Narrative Arc: *The Last Day of Slavery*



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can determine a theme or the central ideas of a literary text. (RL.7.2)
- I can analyze the interaction of literary elements of a story or drama. (RL.7.3)
- I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RL.7.4)
- I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5)

Supporting Learning Targets

- I can analyze how the content, theme, images, and language in *Frederick Douglass: The Last Day of Slavery* give the story its enduring power.
- I can identify key components of the narrative arc of this story.

Ongoing Assessment

- Narrative Arc anchor chart



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Reviewing End of Unit 1 Assessment: Poetry Analysis (5 minutes) B. Reviewing Learning Targets (3 minutes) 2. Work Time <ol style="list-style-type: none"> A. Reading Aloud: <i>Frederick Douglass: The Last Day of Slavery</i> (20 minutes) B. Introducing the Narrative Arc (15 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Fist to Five (2 minutes) 4. Homework <ol style="list-style-type: none"> A. Independent reading. 	<ul style="list-style-type: none"> • In this lesson, students review the End of Unit 1 Assessment, which focuses on L.7.5, RL.7.4, and RL.7.5. Students will continue to analyze word choice and figurative language throughout Unit 2. The Mid-Unit 2 Assessment Part 2 includes a number of items related to L.7.5 and RL.7.4. • This lesson mirrors Unit 1, Lesson 1, where students focused on the powerful content, language, images, and themes of <i>The People Could Fly</i>. In this lesson students analyze <i>Frederick Douglass: The Last Day of Slavery</i> (a picture book) through the same lens. • In Unit 3, students will use <i>The Last Day of Slavery</i> as a mentor text when they create their own picture books. • The narrative arc is introduced to students through <i>The Last Day of Slavery</i>. Students are more likely to understand a new framework if they first apply it to a very accessible text. The arc is the journey the main character takes from the beginning to the end of a story or from conflict to resolution. Theme is also a part of the narrative arc, but that has been introduced in other contexts. This unit, like earlier work in the seventh grade, uses the word “theme” to refer to a thematic statement—an observation about an overarching idea. • The narrative arc is an important tool to help students understand a given text. In this unit, it will help them understand excerpts from <i>Narrative of the Life of Frederick Douglass</i>. Students will also need to understand the narrative arc in order to write their own picture books in Unit 3. While it is important, the skill of identifying the narrative arc of a text is not assessed in this module. • This lesson uses a picture book called <i>Frederick Douglass: The Last Day of Slavery</i>. This book serves to introduce the narrative arc and helps provide an additional entry point into the complex text of the Narrative. This children’s book is integral to several lessons in this module, and is widely available in public and school libraries. However, alternate lessons that use a free alternative children’s book (<i>Turning the Page: Frederick Douglass Learns to Read</i>) will be available on EngageNY.org and at commoncoresuccess.elschools.org to accommodate schools/districts that are not able to secure a copy of <i>Frederick Douglass: The Last Day of Slavery</i>. • If you use the alternate text, the lesson structure stays the same, but you will need to use Unit 2, Lesson 1, Work Times A and B (alternate) and <i>Turning the Page: Frederick Douglass Learns to Read</i>, matching cards (alternate) from the file of alternate materials that accompanies the book.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• In advance: Grade the End of Unit 1 Assessment: Poetry Analysis (from Unit 1, Lesson 15) and be prepared to review it with students at the beginning of this lesson. You may wish to focus on items that many students struggled with, particularly those that relate to word choice or figurative language, as those will be assessed again on the Mid-Unit 2 Assessment Part 2.• In advance: Create sets of <i>The Last Day of Slavery</i> matching cards.• Post: Learning targets; Powerful Stories anchor chart; Narrative Arc anchor chart.

Lesson Vocabulary	Materials
enduring, powerful, context, conflict, climax, climbing steps, conclusion, resolution, reflection, theme	<ul style="list-style-type: none">• End of Unit 1 Assessment: Poetry Analysis (from Unit 1, Lesson 15; returned this lesson with teacher feedback)• Powerful Stories anchor chart (begun in Unit 1, Lesson 1)• <i>Frederick Douglass: The Last Day of Slavery</i> (book; one copy)• Narrative Arc anchor chart (new; teacher-created; see student version in supporting materials as a model)• Narrative Arc anchor chart, student version (one per student)• <i>The Last Day of Slavery</i> matching cards (one set per pair of students)• Equity sticks



Opening	Meeting Students' Needs
<p>A. Reviewing End of Unit 1 Assessment: Poetry Analysis (5 minutes)</p> <ul style="list-style-type: none">• Distribute the End of Unit 1 Assessment: Poetry Analysis.• Notice and name specific things that the class did well on this assessment. Encourage students to thoroughly read through their assessments. They should notice which standards they mastered and which standards they still need to work on.• Review common mistakes based on the needs of your class.• Explain to students that they are going to have more opportunities to use language analysis skills on the <i>Narrative</i>, as well as on other texts. They will have the opportunity to show mastery of word choice and figurative language standards on the Mid-Unit 2 Assessment Part 2 in Lesson 11.	
<p>B. Reviewing Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the posted learning targets and read them aloud.<ul style="list-style-type: none">* "I can analyze how the content, theme, images, and language in <i>Frederick Douglass: The Last Day of Slavery</i> give the story its enduring power."* "I can identify key components of the narrative arc of this story."• Remind students that they asked similar questions about what makes a story powerful when they read <i>The People Could Fly</i> in Unit 1. Point to the Powerful Stories anchor chart to highlight the examples students found in <i>The People Could Fly</i>.• Today students hear a picture book called <i>The Last Day of Slavery</i> read aloud. While you read, ask students to think about this question: "What gives stories their enduring power?"• Later in this lesson, students learn about narrative arc.	<ul style="list-style-type: none">• Anchor charts provide visual cues to students about learning that happened in previous lessons.• Many students benefit from seeing questions posted on the board or via a document camera, but reveal questions one at a time to keep students focused on the question at hand.



Work Time	Meeting Students' Needs
<p>A. Reading Aloud: Frederick Douglass: The Last Day of Slavery (20 minutes)</p> <ul style="list-style-type: none"> Introduce Frederick Douglass: The Last Day of Slavery by showing the cover to students. Ask students to turn and talk: <ul style="list-style-type: none"> * “What do you predict this picture book will be about? Support your idea with evidence from the cover.” Ask a few students to share and listen for: “I see Frederick Douglass’s name and the word slavery. I know Douglass was a slave, so this must be about his life,” or “I see a young boy in the woods, which could be Douglass, so this must be about his last day as a slave.” Explain to students that as you read the picture book aloud, you want them to hold that first question in their minds: <ul style="list-style-type: none"> * “What gives stories their enduring power?” Read <i>The Last Day of Slavery</i> out loud to your class, slowly and with expression. The point of this read-aloud is to immerse students in the story and let them experience its power, so do not interrupt with too much teacher talk. However, pause several times to let students identify <i>powerful</i> content, language, images, and <i>theme</i> that will be added to the Powerful Stories anchor chart. The questions about specific pages listed below provide examples for the anchor chart. You may wish to incorporate examples on different pages. For each Turn and Talk, pose the question, reread the page as necessary, and then give pairs 1 minute to talk. Have several students share out briefly, and scribe their answers on the Powerful Stories anchor chart. Turn and talk after page 13: <ul style="list-style-type: none"> * “What powerful language did the author use on this page? What words ‘pull’ you?” Listen for: “Covey watched him with a cold eye.” Turn and talk after page 17: <ul style="list-style-type: none"> * “What powerful language did the author use on this page? What words ‘pull’ you?” Listen for: “He wished he were a bird, able to soar over the treetops,” or “fly on the wind as far as the sea.” Turn and talk after page 22: <ul style="list-style-type: none"> * “What is powerful about this image? What parts of the image ‘pull’ you?” Listen for: “Douglass, who is still young, is getting whipped across the chest by Covey. He is trying to block the whip and there is a look of desperation on his face.” 	<ul style="list-style-type: none"> This picture book read-aloud builds familiarity with the narrative arc structure before students have to identify the narrative arc in excerpts of <i>Narrative of the Life of Frederick Douglass</i>. Giving students the opportunity to discuss answers to questions in small groups before asking them to share with the whole group helps ensure that all students are able to contribute to the whole group discussion.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Turn and talk at the end of the book: <ul style="list-style-type: none"> * “Why is the content of this story powerful? Why is it an important story?” • Listen for: “It tells about how Douglass fought back,” and “It talks about why it is important to stand up for yourself.” <ul style="list-style-type: none"> * “What is the <i>theme</i> of this book?” • Listen for (there are several other strong answers): “Just because someone is born into a certain role does not mean they are destined to stay in that role.” <ul style="list-style-type: none"> * “Not all stories have empowering themes, but the theme of this story is empowering. What makes the theme of this story empowering?” • Listen for: “The theme of this book is empowering because Douglass refuses to be a slave, a position he was born into. He went to great lengths to fight his way out of it. Other people can be inspired to change their lot in life by reading about Douglass’s actions.” • Compliment students on their strong thinking about why <i>The Last Day of Slavery</i> is a powerful story, and remind them that the author of this story wanted to make a part of Douglass’s <i>Narrative</i>, which was written in the mid-1800s, accessible to younger children. Students will have a chance to try something similar in Unit 3, and <i>The Last Day of Slavery</i> will be a model they refer to throughout the writing process. 	
<p>B. Introducing the Narrative Arc (15 minutes)</p> <ul style="list-style-type: none"> • Redirect students’ attention to the posted learning targets and reread the second learning target or ask for a volunteer to read it aloud. <ul style="list-style-type: none"> * “I can identify key components of the narrative arc in this story.” • Display the Narrative Arc anchor chart and distribute the Narrative Arc anchor chart, student version. • Explain to students that in order to effectively build powerful language, images, and themes into a story, there has to be a clear narrative arc. The narrative arc is the journey the main character takes from problem to solution or from beginning to end. Authors use the narrative arc because it helps a reader understand the journey that a character takes. Authors are trying to convey powerful content in a way that readers can understand. • Ask students to refer to their Narrative Arc anchor chart, student version to name each component and read the provided description. <ul style="list-style-type: none"> – <i>Context</i> of the story: setting—time in Douglass’s life, place, and characters 	<ul style="list-style-type: none"> • Additional modeling may be required. Modeling provides a clear vision of the expectation for students. The teacher may model by saying: “Let’s identify one component of the narrative arc together first. I am going to find the context, which sets the stage for the story. I know that it is the card that lists the time, place, and characters and reads, “Time: birth to 17 years of age; Place: plantation; Characters: Douglass, mother, Covey.”



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> – <i>Conflict</i>: who the conflict is between – <i>Climbing steps</i>: three key events (Note: There is nothing special about three—stories can have more or less. This one has three.) – <i>Climax</i>: major turning point – <i>Conclusion: resolution</i>—the way Douglass overcomes the obstacles; <i>reflection</i>—how Douglass changes because of the obstacles he encounters – <i>Theme</i>: central message of a story • Point out that these components map out the beginning, middle, and end of the story. Context and conflict are usually at the beginning, climbing steps and climax are in the middle, and the conclusion and thematic statement are typically at the end. Not all stories have this narrative arc, but most picture books typically do. • Explain a few of the nuances of the components: <ul style="list-style-type: none"> * “The context is about the time and place in Douglass’s life, not just the year.” * “The climbing steps highlight three key events, but there can be more or less than three key events in a narrative.” * “The conflict should include the people involved in the problem.” * “The climax is the part of the story where things change course; it is often a moment of heightened emotion.” * “The theme is often connected to the reflection, or how the character has changed after facing his or her main conflict.” • Explain the five components in more detail based on the needs of your class. • Group students in pairs and distribute a set of <i>The Last Day of Slavery</i> matching cards to each pair. Direct students to match each component of the narrative arc to the correct description from <i>The Last Day of Slavery</i>. • When most students are finished, use equity sticks to call on several pairs to explain their answers. As students share, point to the location on the Narrative Arc anchor chart where each card would go. <ul style="list-style-type: none"> – Context: time: birth through 17 years old; place: plantation; characters: Douglass, mother, Covey – Conflict: between Covey and Douglass – Climbing steps: Event 1—Douglass’s mother dies, Event 2—Douglass is forced to work harder as he gets older, Event 3—Douglass runs away because he is tired of being beaten 	<ul style="list-style-type: none"> • Anchor charts provide a visual cue to students about what to do when you ask them to work independently. They also serve as note-catchers when the class is co-constructing ideas.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">– Climax: Douglass fights Covey and wins– Conclusion: resolution—Douglass stands up to Covey; reflection—Douglass vows to never act or think like a slave again– Theme: Just because you are born into a role does not mean you are destined to be in that role.• Remind students that the theme can be worded in a variety of ways. Students may have uncovered different themes, but as long as the themes emerge from an idea in the text, they are valid.• Commend students on the diligent work they did in order to figure out the narrative arc for <i>The Last Day of Slavery</i>. Assure them that they will have a number of opportunities to do this type of thinking in Units 2 and 3.	
Closing and Assessment	Meeting Students' Needs
<p>A. Fist to Five (2 minutes)</p> <ul style="list-style-type: none">• Ask the students to use the Fist to Five checking for understanding technique to assess whether they have met the learning target:<ul style="list-style-type: none">* “I can identify key components of the narrative arc that summarize the story.”• Students should base their answer on the number of correct narrative arc card matches they had.• Wait for students to display a fist to five. Call on a few students to provide evidence for the rating they gave themselves.• Then notice where the class is by saying something like: “I notice most/some/a few students are meeting the learning target.” If most students give less than a three, consider reviewing some of the narrative arc components in more depth.	<ul style="list-style-type: none">• Use of simple routines like Fist to Five allows for total participation of students. It encourages reflection on specific learning targets and synthesis of current understandings about the narrative arc structure.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Independent reading.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 1

Supporting Materials



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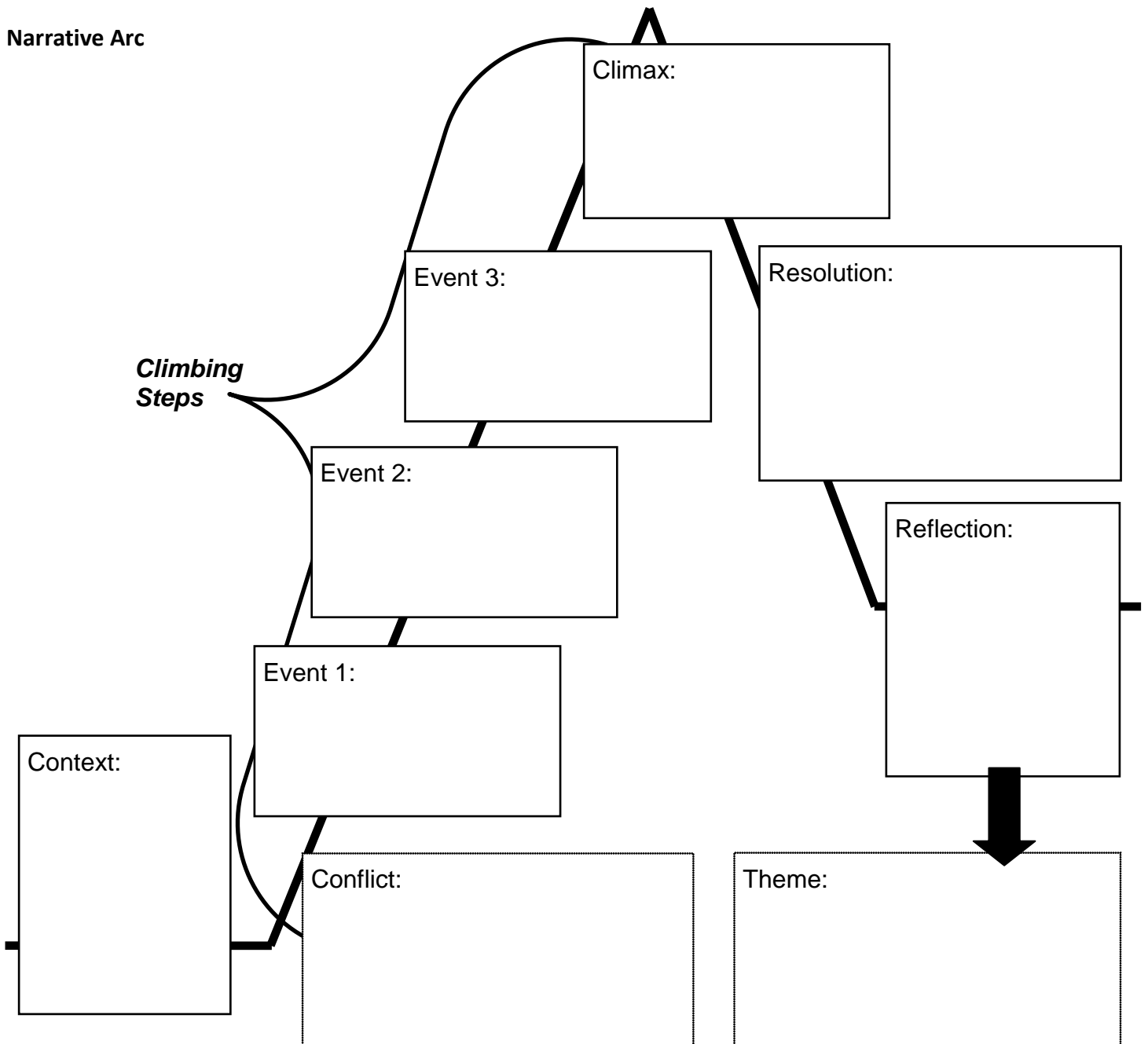


Narrative Arc Anchor Chart

Name: _____

Date: _____

Narrative Arc





The Last Day of Slavery matching cards

Teacher Directions: Copy this page and cut up so there is one set of cards per pair of students.

Time: birth through 17 years old Place: plantation Characters: Douglass, mother, Covey	Douglass fights Covey and wins.
Covey vs. Douglass	Douglass runs away because he is tired of being beaten.
Douglass's mother dies	Douglass is forced to work harder as he gets older.
Douglass stands up to Covey	Just because you are born into a role does not mean you are destined to be in that role.
Douglass vows to never act or think like a slave again.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 2

Understanding Douglass's Words: Learning to Read



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can use correct grammar and usage when writing or speaking. (L.7.1)
I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)
I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.7.4)
I can read above-grade-level texts with scaffolding and support. (RI.7.10)

Supporting Learning Targets

- I can identify the main clause in a sentence.
- I can determine what a word, phrase, or clause modifies.
- I can determine the meaning of words and phrases in an excerpt of *Narrative of the Life of Frederick Douglass*.
- I can reread a complex text in order to understand it more deeply.

Ongoing Assessment

- Excerpt 3 Text and Questions: Learning to Read



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Entry Task: Sentence Structure (15 minutes)2. Work Time<ol style="list-style-type: none">A. Reviewing Roots (5 minutes)B. Excerpt 3 First Read (10 minutes)C. Excerpt 3 Second Read (14 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Reviewing Homework (1 minute)4. Homework<ol style="list-style-type: none">A. Finish Excerpt 3 second read questions.	<ul style="list-style-type: none">• In this lesson, students begin their work with Excerpt 3 from the <i>Narrative</i>, which they will read several times across Lessons 2–4. Students' work with Excerpt 3 follows the same pattern as their work with Excerpts 1 and 2 in Unit 1: they read silently while the teacher reads aloud, complete second read and third read questions and discuss them, and then complete the Excerpt 3 Analysis note-catcher.• Not only should students be familiar with the tools and process for unpacking Excerpt 3 in this lesson, but the excerpt itself should also be somewhat familiar, as they read some of it in Unit 1, Lesson 13. As a result, there is less modeling and more time for students to work independently. Notice how your students are doing and adapt your instruction to meet their needs.• This lesson includes the first and second read of Excerpt 3. Consider having students circle up on a rug or move their desks into a circle for the first read. If a small number of students struggle with this excerpt, consider working with them in a small group during the second read questions. Use data from Excerpt 2 text and questions to determine which students may need support. Before reading Excerpt 3, students review the use of roots, prefixes, and suffixes to make meaning of words. (This work was launched in Unit 1, Lesson 7.) This continues their work on L.7.4, which will be assessed in the Mid-Unit 2 Assessment Part 2.• In Units 2 and 3, students work more directly with L.7.1a, b, and c. These standards require students to understand how sentences are constructed, and the role that phrases and clauses play in a sentence. In this module, students focus on three different skills related to this standard: determining the main clause of a sentence and explaining what words or phrases in that sentence act as modifiers; identifying and correcting run-on or incomplete sentences; and combining ideas or simple sentences to create complete, longer sentences. The work with L.7.1 will support students as readers of complex text and writers of an essay and picture book (End of Unit 2 Assessment and performance task and Mid-Unit 3 Assessment).



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Over the course of Unit 2, students analyze the <i>Narrative</i> and then write an essay about Douglass's purpose. Consider taking some time now to complete Part 2 of the Mid-Unit 2 Assessment (see Lesson 11) and the End of Unit 2 Assessment (see Lessons 13 and 14) yourself. Taking these assessments will enable you to more deeply understand the type of thinking, reading, and writing this unit requires. Then, you can combine this understanding with your knowledge of your students and use your professional judgment to support them most effectively.• In advance:<ul style="list-style-type: none">– Search for an image of human anatomy. The image is used to clarify the term anatomy in the Opening of the lesson by making an analogy between human anatomy and the anatomy of a sentence. A picture that shows a person's bones and muscles would be best.– Create the Anatomy of a Sentence anchor chart (see supporting materials).– Review the roots, prefixes, and suffixes covered in Excerpt 3. See the Reference Sheet: Roots, Prefixes, and Suffixes (from Unit 1, Lesson 7) and the Excerpt 3 Second Read Close Reading Guide.• Post: Anatomy of a Sentence anchor chart; Entry Task: Sentence Structure; learning targets.



Lesson Vocabulary	Materials
anatomy, main clause, subject, verb, modify, gratification, inquiries, miserable, mere, galling, subsequent, manifestation, providence, blighting, dehumanizing, crouching servility, impudent, meanest, tranquil, commenced, forbade, sentiments, revelation, sensible, chattel, injurious, divest, precepts, narrowly, mistress, converted, obtained, urchin, valuable, prudence, shipyard, abhor, detest, reduced, discontentment, abolition, afforded	<ul style="list-style-type: none">• Document camera• Image of human anatomy (one to display)• Anatomy of a Sentence anchor chart (new; teacher-created; see supporting materials and one per student)• Entry Task: Sentence Structure (one per student and one to display)• Entry Task: Sentence Structure (answers, for teacher reference)• Equity sticks• Reference Sheet: Roots, Prefixes, and Suffixes (from Unit 1, Lesson 7; one per student and one to display)• Douglass's Homes Discussion Appointments (from Unit 1, Lesson 6)• Excerpt 3 Text and Questions: Learning to Read (one per student and one to display)• Excerpt 3 Close Reading Guide, Second Read (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Entry Task: Sentence Structure (15 minutes)</p> <ul style="list-style-type: none"> • Direct students' attention the to document camera. Post an image of human anatomy. • Explain to students that doctors study the science behind the human <i>anatomy</i> or structure to help patients stay healthy. Doctors study the role of each part of the human body, as well as how different parts of the anatomy interact. For example, bones support our bodies and muscles are attached to our bones to allow our bodies to move. • As writers, students need to know the anatomy or structure of a sentence to effectively communicate with their audience. Some words and phrases within a sentence are dependent upon each other. Just as our bones need muscles to allow us to move, a <i>subject</i> needs a <i>verb</i> to express a complete idea. Strong writers use their understanding of sentence structure to craft clear and powerful sentences. • Douglass uses complex sentences in his writing. As readers, students need to understand his complex sentences in order to comprehend the text better. • Display and distribute the Anatomy of a Sentence anchor chart. Tell students that today you are just modeling on the anchor chart and they can watch, but in future lessons they may add to their own student version of this anchor chart. • Tell students the anchor chart explains sentence structure rules. • Read each point on the anchor chart under Main Clause and Modifiers. The Combining Sentences rules will be reviewed in a later lesson. • Then say something like: "The <i>main clause</i> in the anatomy of a sentence is like the heart of the human body. It is the most important part of the sentence because it contains the most important idea."Direct students' attention to key vocabulary, including verb, subject, and <i>modify</i>. Define the terms, using the top sentence on the anchor chart to give examples. For example, you might say something like: "A modifier adds detail to another part of the sentence or changes another part of the sentence. For example, in the sentence, 'The dog jumped over the white fence,' the modifier would be 'white,' because this word gives more information about the fence the dog jumped over." • Distribute the Entry Task: Sentence Structure. • Think aloud to analyze Sentence 1. You might say: <ul style="list-style-type: none"> * "One clue that helps me figure out the main clause is seeing which part of the sentence is an independent clause, or which part of the sentence could stand on its own and still make sense. Remember, commas break up the sentence for us. I know that 'one sunny morning' is not a complete sentence, so that can't be the main clause. The last two clauses are missing a subject, so the main clause must be 'the boy picked up his green backpack.'" * "The word 'sunny' modifies or tells me more detail about the type of morning it is, so the answer is 'morning.'" 	<ul style="list-style-type: none"> • Analogies, like to human anatomy, provide concrete examples of abstract concepts for students.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Annotate the sentence near the bottom of the Anatomy of a Sentence anchor chart to show this analysis, and instruct the students to do the same on their entry task.• Repeat the process for the second sentence near the bottom of the anchor chart.• Ask students to turn and talk:<ul style="list-style-type: none">* “What is the main clause of the third sentence?”• Call on a student to share out, using the Entry Task: Sentence Structure (answers, for teacher reference) as needed to guide students to the correct answer. Scribe the answers on the anchor chart.• Tell students to answer the next three items on the Entry Task: Sentence Structure with a partner.• When most students are finished, review answers using equity sticks.• Direct students to take out their Reference Sheet: Roots, Prefixes, and Suffixes and move to sit with one of their Douglass's Homes Discussion Appointments (you decide which one).	



Work Time	Meeting Students' Needs
<p>A. Reviewing Roots (5 minutes)</p> <ul style="list-style-type: none">• Remind students that in Unit 1 they began using roots, prefixes, and suffixes to help them determine the meaning of words in <i>Narrative of the Life of Frederick Douglass</i>. In today's excerpt, students will be asked to do the same.• Direct students' attention to the document camera. Post the Reference Sheet: Roots, Prefixes, and Suffixes.• Ask students to turn and talk:<ul style="list-style-type: none">* "What is the difference between a root, prefix, and suffix?"• Use equity sticks to cold call a student. Listen for: "A root is at the base of the word, a prefix is at the beginning, and a suffix is at the end."• Ask students to turn and talk:<ul style="list-style-type: none">* "Point to one word on the reference sheet that you found when you were reading Excerpt 1 or Excerpt 2 of the <i>Narrative</i>. What is the meaning of the root, prefix, or suffix? What is the meaning of the entire word?"• Call on several students to share out briefly. Listen for the following examples:<ul style="list-style-type: none">* "<i>Gratification</i> has the root 'grat,' which means pleasing, and gratification means the state of being pleased," "<i>Inquiries</i> has the root 'quir,' which means seek, and inquiries means questions," and "<i>Miserable</i> has the suffix 'able,' which means capable of. Miserable means extremely unhappy."• Tell students that the root meaning does not always have to be in the exact wording of the definition, but it gives a clue about what the definition is. Identifying the meaning of words using roots will be a useful tool when they read complex text.	<ul style="list-style-type: none">• Graphic organizers like the reference sheet engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.• Displaying the reference sheet helps students who struggle with auditory processing.



Work Time (continued)	Meeting Students' Needs
<p>B. Excerpt 3 First Read (10 minutes)</p> <ul style="list-style-type: none"> Remind students that in Unit 3 they are going to write a picture book based on one of the excerpts from the <i>Narrative</i>. Students will be able to choose between Excerpts 3, 4, and 5. As they listen to Excerpt 3 being read aloud, encourage them to think about whether this part of Douglass's life "pulls" them. If so, perhaps, they may want to write about it in their picture book. Distribute Excerpt 3 Text and Questions: Learning to Read. Remind students that they have already read a portion of Excerpt 3, so only unfamiliar vocabulary will be reviewed. Ask students to put a finger on a word that has a definition provided in Paragraph 1. Quickly review the provided definitions in Paragraphs 1 and 7–10. (Direct students to find the word <i>mere</i> in Paragraph 1, and read the definition out loud. Then skip to paragraphs 7–10 and repeat the process.) It is important for students to hear the words read aloud, as they may not know how to pronounce them. Read the entire excerpt aloud, fluently and with expression. Encourage students to follow along silently and circle any words they do not know. When you are done, pause and ask: <ul style="list-style-type: none"> * "What was this excerpt about?" Cold call students to share out. Listen for them to notice that it is about Douglass learning to read. Ask students to consider the following: <ul style="list-style-type: none"> * "Did this part of Douglass's life 'pull' you? Would you like to choose this excerpt to write about in a picture book?" Remind students that they will now move on to the second read, where they will be determining the meaning of words, phrases, and sentences in order to get the gist of the excerpt. 	<ul style="list-style-type: none"> Reviewing academic vocabulary words benefits all students by developing academic language. Teachers can address student-selected vocabulary as well as predetermined vocabulary upon subsequent encounters with the text. However, in some cases and with some students, pre-teaching selected vocabulary may be necessary. Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency and comprehension for students: they are hearing a strong reader read the text aloud with accuracy and expression, and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud, and circle words they do not understand. Asking students to identify challenging vocabulary helps them to monitor their understanding of a complex text. When students annotate the text by circling these words it can also provide a formative assessment for the teacher.



Work Time (continued)	Meeting Students' Needs
<p>C. Excerpt 3 Second Read (14 minutes)</p> <ul style="list-style-type: none">• Tell students that the second and third read questions for Excerpt 3 will be more independent and less teacher guided because they have practiced doing them several times.• Remind students that when tackling a complex text such as this, strong readers reread several times to make sure they understand the whole meaning. The questions in the middle column of the Excerpt 3 Text and Questions: Learning to Read <i>Narrative of the Life of Frederick Douglass</i> handout are second read questions—they focus on what specific words and sentences mean.• Ask:<ul style="list-style-type: none">* “Who sees a word in this column that is not defined?” Listen for students to name one such word and tell them that they need to use context clues to figure out the definitions of words that are underlined, but whose definitions are not provided. They should also define words that they circled, and use their Reference Sheet: Roots, Prefixes, and Suffixes as needed.• Students are not expected to complete all second read questions in class and will finish any remaining for homework.• Use the Excerpt 3 Close Reading Guide, Second Read (for teacher reference) to guide students through the process of completing the second read questions. Notice that in class, students begin by doing the questions related to vocabulary and word roots.	<ul style="list-style-type: none">• During this work time, you may want to pull a small group of students to support them in answering the questions and determining the meaning of vocabulary words. Some students will need more guided practice before they are ready for independent work.



Closing and Assessment	Meeting Students' Needs
A. Reviewing Homework (1 minute) <ul style="list-style-type: none">• Notice and name several effective strategies you saw students use as they completed the second read questions. Encourage them to continue to use these strategies as they complete the remaining questions for homework.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish Excerpt 3 second read questions.	<ul style="list-style-type: none">• For students who continue to struggle with third read questions, consider omitting some of the questions required for homework. Students can then focus on giving quality answers to a few questions rather than struggling to answer all of them.



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 2

Supporting Materials



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Anatomy of a Sentence Anchor Chart

Name: _____

Date: _____

The dog jumped over the white fence.

Main Clause:

- A sentence has at least one independent clause, which includes a subject and a verb.
 - Verb: action
 - Subject: person/object/place/idea doing the action
- The core of a sentence is its main clause, which is always an independent clause.

Modifiers:

- Phrases and dependent clauses modify different words or parts of the sentence, and are usually set apart by a comma.
 - Modify: add detail to, clarify

Combining Sentences:

- If you have more than one independent clause, you need to connect them with a conjunction or a semi-colon; you can also separate them into different sentences.
 - Conjunction: a word that connects words or clauses, such as *and*, *so*, *but*, *yet*
- If a sentence does not have both a subject and a verb, it is a sentence fragment.
- We often put commas between adjectives but not between an adjective and a noun.
 - For example: The scruffy, hungry dog ran away.

Example Sentences:

1. One sunny morning, the boy picked up his green backpack and, thinking about the friends who were waiting for him at school, walked quickly to the bus stop.
2. Since he was worried about missing the bus, he left a little earlier than usual.
3. While walking to the bus stop, he thought about what position he would play in the soccer match that afternoon.



Entry Task: Sentence Structure

Name:

Date:

Directions, Part 1: Complete this task as a class.

1. One sunny morning, the boy picked up his green backpack and, thinking about the friends who were waiting for him at school, walked quickly to the bus stop.
 - Underline the main clause.
 - What does the word “sunny” modify?
2. Since he was worried about missing the bus, he left a little earlier than usual.
 - Underline the main clause.
 - What does the word “little” modify?
3. While walking to the bus stop, he thought about what position he would play in the soccer match that afternoon.
 - Underline the main clause.
 - What does the phrase “while walking to the bus stop” modify?



Entry Task: Sentence Structure

Directions, Part 2: Complete this task in pairs.

1. Day after day, the girl would dream of getting some playing time during the middle school basketball games.
 - Underline the main clause.
 - What does the phrase “day after day” modify?

2. While the rest of the team went to see a movie, she continued to work on her shooting skills, stopping only once she realized the gym was about to close.
 - Underline the main clause.
 - What does the phrase “while the rest of the team went to see a movie” modify?

3. She practiced her beloved basketball game day and night, and little by little she improved.
 - Underline the main clause.
 - What does the word “beloved” modify?



Entry Task: Sentence Structure
(Answers, for Teacher Reference)

Directions, Part 1: Complete this task as a class.

1. One sunny morning, the boy picked up his green backpack and, thinking about the friends who were waiting for him at school, walked quickly to the bus stop.
 - Underline the main clause.
 - What does the word “sunny” modify? morning
2. Since he was worried about missing the bus, he left a little earlier than usual.
 - Underline the main clause.
 - What does the word “little” modify? earlier
3. While walking to the bus stop, he thought about what position he would play in the soccer match that afternoon.
 - Underline the main clause.
 - What does the phrase “while walking to the bus stop” modify? the main clause “he **thought about what position he would play**”



Entry Task: Sentence Structure
(Answers, for Teacher Reference)

Directions, Part 2: Complete this task in pairs.

1. Day after day, the girl would dream of getting some playing time during the middle school basketball games.
 - Underline the main clause.
 - What does the phrase “day after day” modify? the main clause, “the girl would dream **of getting some playing time**”
2. While the rest of the team went to see a movie, she continued to work on her shooting skills; stopping only once she realized the gym was about to close.
 - Underline the main clause.
 - What does the phrase “while the rest of the team went to see a movie” modify? the main **clause**, “**she continued to work on her shooting skills**”
3. She practiced her beloved basketball game day and night, and little by little she improved.
 - Underline the main clause.
 - What does the word “beloved” modify? basketball game

Excerpt 3 Text and Questions: Learning to Read
Narrative of the Life of Fredrick Douglass

Name: _____

Date: _____

Chapter 5, Paragraphs 11–12; Chapter 6, Paragraphs 1–4; Chapter 7, Paragraphs 1–6

Background: Fredrick Douglass happily leaves the plantation and is sent to live with Hugh and Sophia Auld in Baltimore. Living in the city is much different from living on the plantation.

Text	Second read questions	Third read questions
<p>1. I look upon my departure from Colonel Lloyd's plantation as one of the most interesting events of my life. It is possible, and even quite probable, that but for the mere circumstance of being removed from that plantation to Baltimore, I should have to-day, instead of being here seated by my own table, in the enjoyment of freedom and the happiness of home, writing this Narrative, been confined in the galling chains of slavery.</p>	<p>Mere—unimportant</p> <p>Galling—making you feel upset and angry because of something that is unfair</p>	



Excerpt 3 Text and Questions: Learning to Read
Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
<p>Going to live at Baltimore laid the foundation, and opened the gateway, to all my subsequent prosperity. I have ever regarded it as the first plain manifestation of that kind providence which has ever since attended me, and marked my life with so many favors. I regarded the selection of myself as being somewhat remarkable. There were a number of slave children that might have been sent from the plantation to Baltimore. There were those younger, those older, and those of the same age. I was chosen from among them all, and was the first, last, and only choice.</p>	<p>Subsequent—</p> <p>Manifestation—clear sign</p> <p>Providence—a force that is believed by some people to control what happens in our lives and to protect us</p> <p>1. How does Douglass feel about his move to Baltimore?</p>	

Excerpt 3 Text and Questions: Learning to Read
Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
<p>2. My new mistress proved to be all she appeared when I first met her at the door,—a woman of the kindest heart and finest feelings. She had never had a slave under her control previously to myself, and prior to her marriage she had been dependent upon her own industry for a living. She was by trade a weaver; and by constant application to her business, she had been in a good degree preserved from the blighting and dehumanizing effects of slavery. I was utterly astonished at her goodness. I scarcely knew how to behave towards her. She was entirely unlike any other white woman I had ever seen. I could not approach her as I was accustomed to approach other white ladies. My early instruction was all out of place.</p>	<p>Blighting—damaging</p> <p>Dehumanizing—treating someone very badly</p>	

Excerpt 3 Text and Questions: Learning to Read
Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
<p>The crouching servility, usually so acceptable a quality in a slave, did not answer when manifested toward her. Her favor was not gained by it; she seemed to be disturbed by it. She did not deem it impudent or unmannerly for a slave to look her in the face. The meanest slave was put fully at ease in her presence, and none left without feeling better for having seen her. Her face was made of heavenly smiles, and her voice of tranquil music.</p>	<p>Crouching servility—being extremely submissive, bowing before someone</p> <p>Impudent—disrespectful</p> <p>Meanest—lowest class</p>	<p>1. What does the word “tranquil” mean? What does Douglass convey about Mrs. Auld when he writes about her “voice of tranquil music”?</p>

Excerpt 3 Text and Questions: Learning to Read
Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
<p>3. But, alas! this kind heart had but a short time to remain such.</p> <p>The fatal poison of irresponsible power was already in her hands, and soon commenced its infernal work. That cheerful eye, under the influence of slavery, soon became red with rage; that voice, made all of sweet accord, changed to one of harsh and horrid discord; and that angelic face gave place to that of a demon.</p>	<p>Commenced—began</p>	<p>2. Douglass juxtaposes Mrs. Auld before and after becoming a slaveholder. Write down some examples of the language Douglass uses to make this comparison. Who or what does Douglass blame for the transformation of Mrs. Auld? How do you know?</p>



Excerpt 3 Text and Questions: Learning to Read

Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
<p>4. Very soon after I went to live with Mr. and Mrs. Auld, she very kindly commenced to teach me the A, B, C. After I had learned this, she assisted me in learning to spell words of three or four letters. Just at this point of my progress, Mr. Auld found out what was going on, and at once forbade Mrs. Auld to instruct me further, telling her, among other things, that it was unlawful, as well as unsafe, to teach a slave to read. To use his own words, further, he said, “If you give a nigger an inch, he will take an ell. A nigger should know nothing but to obey his master—to do as he is told to do. Learning would spoil the best nigger in the world. Now,” said he, “if you teach that nigger (speaking of myself) how to read, there would be no keeping him. It would forever unfit him to be a slave.</p>	<p>Forbade—</p>	<p>3. Mr. Auld claimed that if you teach a slave how to read, “there would be no keeping him. It would forever unfit him to be a slave.”</p> <p>What does Mr. Auld think that reading will do to a slave? What does Douglass convey about the attitude of slaveholders towards slaves by including this quote?</p>



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Excerpt 3 Text and Questions: Learning to Read
Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
<p>5. Though conscious of the difficulty of learning without a teacher, I set out with high hope, and a fixed purpose, at whatever cost of trouble, to learn how to read. The very decided manner with which he spoke, and strove to impress his wife with the evil consequences of giving me instruction, served to convince me that he was deeply sensible of the truths he was uttering. It gave me the best assurance that I might rely with the utmost confidence on the results which, he said, would flow from teaching me to read. What he most dreaded, that I most desired. What he most loved, that I most hated. That which to him was a great evil, to be carefully shunned, was to me a great good, to be diligently sought;</p>	<p>2. What is Douglass determined to do?</p> <p>Sensible—aware</p>	



Excerpt 3 Text and Questions: Learning to Read

Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
and the argument which he so warmly urged, against my learning to read, only served to inspire me with a desire and determination to learn. In learning to read, I owe almost as much to the bitter opposition of my master, as to the kindly aid of my mistress. I acknowledge the benefit of both.		

Excerpt 3 Text and Questions: Learning to Read
Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
<p>6. My mistress was, as I have said, a kind and tender-hearted woman; and in the simplicity of her soul she commenced, when I first went to live with her, to treat me as she supposed one human being ought to treat another. In entering upon the duties of a slaveholder, she did not seem to perceive that I sustained to her the relation of a mere chattel, and that for her to treat me as a human being was not only wrong, but dangerously so.</p> <p>Slavery proved as injurious to her as it did to me. When I went there she was a pious, warm, and tender-hearted woman. There was no sorrow or suffering for which she had not a tear. She had bread for the hungry, clothes for the naked, and comfort for every mourner that came within her reach. Slavery soon proved its ability to divest her of these heavenly qualities.</p>	<p>Chattel—tangible property that can be moved</p> <p>Injurious—doing harm</p> <p>3. What was Mrs. Auld like before she owned slaves? What was she like after owning a slave?</p> <p>Divest—remove or take away</p>	



Excerpt 3 Text and Questions: Learning to Read
Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
<p>Under its influence, the tender heart became stone, and the lamblike disposition gave way to one of tiger-like fierceness. The first step in her downward course was in her ceasing to instruct me. She now commenced to practice her husband's precepts. She finally became even more violent in her opposition than her husband himself. She was not satisfied with simply doing as well as he had commanded; she seemed anxious to do better.</p>	<p>Precepts—</p>	

Excerpt 3 Text and Questions: Learning to Read
Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
<p>7. From this time I was most narrowly watched. If I was in a separate room any considerable length of time, I was sure to be suspected of having a book, and was at once called to give an account of myself. All this, however, was too late. The first step had been taken. Mistress, in teaching me the alphabet, had given me the inch, and no precaution could prevent me from taking the ell.</p>	<p>4. Who was watching Douglass? Why were they watching him?</p> <p>Mistress—used with a woman’s family name as a polite way of speaking to her</p> <p>5. In this case what was Douglass given by his “mistress” and what did he want more of?</p>	<p>4. How do the Aulds want Douglass to feel about continuing to learn to read and how do you know?</p>



Excerpt 3 Text and Questions: Learning to Read

Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
<p>8. The plan which I adopted, and the one by which I was most successful, was that of making friends of all the little white boys whom I met in the street. As many of these as I could, I converted into teachers. With their kindly aid, obtained at different times and in different places, I finally succeeded in learning to read. When I was sent of errands, I always took my book with me, and by going one part of my errand quickly, I found time to get a lesson before my return. I used also to carry bread with me, enough of which was always in the house, and to which I was always welcome; for I was much better off in this regard than many of the poor white children in our neighborhood.</p>	<p>Converted—</p> <p>Obtained—</p>	



Excerpt 3 Text and Questions: Learning to Read

Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
<p>This bread I used to bestow upon the hungry little urchins, who, in return, would give me that more valuable bread of knowledge. I am strongly tempted to give the names of two or three of those little boys, as a testimonial of the gratitude and affection I bear them; but prudence forbids;—not that it would injure me, but it might embarrass them; for it is almost an unpardonable offence to teach slaves to read in this Christian country. It is enough to say of the dear little fellows, that they lived on Philpot Street, very near Durgin and Bailey's ship-yard. I used to talk this matter of slavery over with them. I would sometimes say to them, I wished I could be as free as they would be when they got to be men.</p>	<p>Urchin—a poor, dirty child</p> <p>6. Douglass uses the word “valuable,” which has the suffix “able,” which means “capable of.” What does he mean when he describes the bread of knowledge as valuable?</p> <p>Prudence—a careful attitude that makes you avoid unnecessary risks</p> <p>Ship-yard—a place where ships are built or repaired</p> <p>7. List some ways that Douglass continued to learn to read.</p>	



Excerpt 3 Text and Questions: Learning to Read

Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
<p>“You will be free as soon as you are twenty-one, but I am a slave for life! Have not I as good a right to be free as you have?” These words used to trouble them; they would express for me the liveliest sympathy, and console me with the hope that something would occur by which I might be free.</p>		



Excerpt 3 Text and Questions: Learning to Read

Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
<p>9. The more I read, the more I was led to abhor and detest my enslavers. I could regard them in no other light than a band of successful robbers, who had left their homes, and gone to Africa, and stolen us from our homes, and in a strange land reduced us to slavery. I loathed them as being the meanest as well as the most wicked of men.</p>	<p>8. Choose a group of context clues that best helps you determine the meaning of the words “abhor” and “detest”:</p> <ul style="list-style-type: none">a. enslavers, robbers, reduced us to slaveryb. read, light, gone to Africa, strange landc. homes, gone to Africa, strange landd. read, strange land, reduced. <p>9. Douglass uses the word “reduced,” which has the prefix “re,” which means “back.” What does Douglass mean when he writes he was “<i>reduced</i> to slavery”?</p>	<p>5. After learning to read himself, would Douglass agree with Mr. Auld’s opinion about slaves learning to read? (Refer back to the quote from par. 4.)</p>



Excerpt 3 Text and Questions: Learning to Read
Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
<p>As I read and contemplated the subject, behold! that very discontentment which Master Hugh had predicted would follow my learning to read had already come, to torment and sting my soul to unutterable anguish. As I writhed under it, I would at times feel that learning to read had been a curse rather than a blessing. It had given me a view of my wretched condition, without the remedy.</p>	<p>10. Douglass uses the word “discontentment” to describe how he felt after learning to read. The prefix “dis” means “to take away.” What does the word <i>discontentment</i> mean?</p> <p>Wretched—very unhappy</p> <p>11. Paraphrase this sentence in your own words: “It had given me a view of my wretched condition, without the remedy.”</p>	

Excerpt 3 Text and Questions: Learning to Read
Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
<p>It opened my eyes to the horrible pit, but to no ladder upon which to get out. In moments of agony, I envied my fellow-slaves for their stupidity. I have often wished myself a beast. I preferred the condition of the meanest reptile to my own. Any thing, no matter what, to get rid of thinking! It was this everlasting thinking of my condition that tormented me. There was no getting rid of it. It was pressed upon me by every object within sight or hearing, animate or inanimate. The silver trumpet of freedom had roused my soul to eternal wakefulness. Freedom now appeared, to disappear no more forever. It was heard in every sound, and seen in every thing. It was ever present to torment me with a sense of my wretched condition.</p>	<p>12. How did learning how to read affect Douglass's view on being enslaved?</p>	<p>6. What does Douglass compare to a "horrible pit?"</p> <p>What type of figurative language is this and how does it affect the tone of the paragraph?</p> <ul style="list-style-type: none"> a. personification b. vivid word choice c. metaphor d. allusion



Excerpt 3 Text and Questions: Learning to Read

Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
I saw nothing without seeing it, I heard nothing without hearing it, and felt nothing without feeling it. It looked from every star, it smiled in every calm, breathed in every wind, and moved in every storm.		



Excerpt 3 Text and Questions: Learning to Read
Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
<p>10. I often found myself regretting my own existence, and wishing myself dead; and but for the hope of being free, I have no doubt but that I should have killed myself, or done something for which I should have been killed. While in this state of mind, I was eager to hear any one speak of slavery. I was a ready listener. Every little while, I could hear something about the abolitionists. It was some time before I found what the word meant. It was always used in such connections as to make it an interesting word to me. If a slave ran away and succeeded in getting clear, or if a slave killed his master, set fire to a barn, or did anything very wrong in the mind of a slaveholder, it was spoken of as the fruit of abolition. Hearing the word in this connection very often, I set about learning what it meant.</p>	<p>13. Why is Douglass so interested in figuring out what abolition means?</p> <p>Abolition—</p>	<p>7. In the <i>Freedom: History of U.S.</i> text from Unit 1, you read the following about Douglass, “He saw the terrible things that happen when one person has complete control over another.” In what ways have slaves been controlled by slaveholders in this excerpt and in others? How do these examples of control serve Douglass’s purpose?</p>

Excerpt 3 Text and Questions: Learning to Read
Narrative of the Life of Fredrick Douglass

Text	Second read questions	Third read questions
<p>The dictionary afforded me little or no help. I found it was “the act of abolishing;” but then I did not know what was to be abolished. Here I was perplexed. I did not dare to ask any one about its meaning, for I was satisfied that it was something they wanted me to know very little about. After a patient waiting, I got one of our city papers, containing an account of the number of petitions from the north, praying for the abolition of slavery in the District of Columbia, and of the slave trade between the States. From this time I understood the words abolition and abolitionist, and always drew near when that word was spoken, expecting to hear something of importance to myself and fellow-slaves. The light broke in upon me by degrees.</p>	<p>Afforded—provided</p>	<p>8. After Douglass figures out what abolition means, he says, “The light broke in upon me by degrees.” What does this mean and what type of figurative language is this? How does it show the importance of this moment in Douglass’s life?</p> <p>a. personification b. vivid word choice c. metaphor/simile d. allusion</p>

Douglass, Frederick. Narrative of the Life of Frederick Douglass. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.



Excerpt 3 Text and Questions: Learning to Read

Narrative of the Life of Fredrick Douglass

Whole Excerpt

PURPOSE: How does this excerpt support the two positions Douglass held about slavery that are listed below?

1. Slavery is terrible for slaves.

2. Slavery corrupts slave holders.

Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Chapter 5, Paragraphs 11–12; Chapter 6, Paragraphs 1–4; Chapter 7, Paragraphs 1–6

Background: Fredrick Douglass happily leaves the plantation and is sent to live with Hugh and Sophia Auld in Baltimore. Living in the city is much different from living on the plantation.

Text	Second Read Questions	Teacher Directions
<p>1. I look upon my departure from Colonel Lloyd's plantation as one of the most interesting events of my life. It is possible, and even quite probable, that but for the mere circumstance of being removed from that plantation to Baltimore, I should have to-day, instead of being here seated by my own table, in the enjoyment of freedom and the happiness of home, writing this Narrative, been confined in the galling chains of slavery. Going to live at Baltimore laid the foundation, and opened the gateway, to all my subsequent prosperity.</p>	<p>Mere—<i>unimportant</i></p> <p>Galling—<i>making you feel upset and angry because of something that is unfair</i></p> <p>Subsequent—<i>happening after</i></p>	<p>Direct students to work with their seat partners to complete the vocabulary and questions in Paragraph 1. Circulate to ask probing and scaffolding questions:</p> <p>Why was Douglass's departure from Colonel Lloyd's plantation interesting?</p>



Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>I have ever regarded it as the first plain manifestation of that kind providence which has ever since attended me, and marked my life with so many favors. I regarded the selection of myself as being somewhat remarkable. There were a number of slave children that might have been sent from the plantation to Baltimore. There were those younger, those older, and those of the same age. I was chosen from among them all, and was the first, last, and only choice.</p>	<p>Manifestation—<i>clear sign</i></p> <p>Providence—<i>a force that is believed by some people to control what happens in our lives and to protect us</i></p> <p>1. How does Douglass feel about his move to Baltimore?</p> <p>The move changed his life for the better. It brought him freedom, which then allowed him to write the <i>Narrative</i>.</p>	<p>What does “Going to live at Baltimore laid the foundation, and opened the gateway, to all my <u>subsequent</u> prosperity” mean?</p> <p>Refocus whole class after 7 minutes to debrief, focusing on <i>galling</i> and question 1.</p>



Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>2. My new mistress proved to be all she appeared when I first met her at the door,—a woman of the kindest heart and finest feelings. She had never had a slave under her control previously to myself, and prior to her marriage she had been dependent upon her own industry for a living. She was by trade a weaver; and by constant application to her business, she had been in a good degree preserved from the blighting and dehumanizing effects of slavery. I was utterly astonished at her goodness. I scarcely knew how to behave towards her. She was entirely unlike any other white woman I had ever seen. I could not approach her as I was accustomed to approach other white ladies. My early instruction was all out of place.</p>	<p>Blighting—<i>damaging</i></p> <p>Dehumanizing—<i>treating someone very badly</i></p>	



Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>The crouching servility, usually so acceptable a quality in a slave, did not answer when manifested toward her. Her favor was not gained by it; she seemed to be disturbed by it. She did not deem it impudent or unmannerly for a slave to look her in the face. The meanest slave was put fully at ease in her presence, and none left without feeling better for having seen her. Her face was made of heavenly smiles, and her voice of tranquil music.</p>	<p>Crouching servility—<i>being extremely submissive, bowing before someone</i></p> <p>Impudent—<i>disrespectful</i></p> <p>Meanest—<i>lowest class</i></p>	

Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>3. But, alas! this kind heart had but a short time to remain such.</p> <p>The fatal poison of irresponsible power<u>u</u> was already in her hands, and soon commenced its infernal work. That cheerful eye, under the influence of slavery, soon became red with rage; that voice, made all of sweet accord, changed to one of harsh and horrid discord; and that angelic face gave place to that of a demon.</p>	<p>Commenced—<i>began</i></p>	

Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
 (For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>4. Very soon after I went to live with Mr. and Mrs. Auld, she very kindly commenced to teach me the A, B, C. After I had learned this, she assisted me in learning to spell words of three or four letters. Just at this point of my progress, Mr. Auld found out what was going on, and at once forbade Mrs. Auld to instruct me further, telling her, among other things, that it was unlawful, as well as unsafe, to teach a slave to read. To use his own words, further, he said, “If you give a nigger an inch, he will take an ell. A nigger should know nothing but to obey his master—to do as he is told to do. Learning would spoil the best nigger in the world. Now,” said he, “if you teach that nigger (speaking of myself) how to read, there would be no keeping him.</p>	<p>Forbade—<i>told her she was not allowed</i></p>	



Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>It would forever unfit him to be a slave. He would at once become unmanageable, and of no value to his master. As to himself, it could do him no good, but a great deal of harm. It would make him discontented and unhappy.” These words sank deep into my heart, stirred up sentiments within that lay slumbering, and called into existence an entirely new train of revelation, explaining dark and mysterious things, with which my youthful understanding had struggled, but struggled in vain. I now understood what had been to me a most perplexing difficulty—to wit, the white man’s power to enslave the black man. It was a grand achievement, and I prized it highly. From that moment, I understood the pathway from slavery to freedom.</p>	<p>Sentiments—<i>opinions or feelings</i></p> <p>Revelation—<i>an idea that is new or surprising</i></p>	

Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>5. Though conscious of the difficulty of learning without a teacher, I set out with high hope, and a fixed purpose, at whatever cost of trouble, to learn how to read. The very decided manner with which he spoke, and strove to impress his wife with the evil consequences of giving me instruction, served to convince me that he was deeply sensible of the truths he was uttering. It gave me the best assurance that I might rely with the utmost confidence on the results which, he said, would flow from teaching me to read. What he most dreaded, that I most desired. What he most loved, that I most hated. That which to him was a great evil, to be carefully shunned, was to me a great good, to be diligently sought; and the argument which he so warmly urged,</p>	<p>2. What is Douglass determined to do?</p> <p>learn to read</p> <p>Sensible—<i>aware</i></p>	

Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>against my learning to read, only served to inspire me with a desire and determination to learn. In learning to read, I owe almost as much to the bitter opposition of my master, as to the kindly aid of my mistress. I acknowledge the benefit of both.</p>		
<p>6. My mistress was, as I have said, a kind and tender-hearted woman; and in the simplicity of her soul she commenced, when I first went to live with her, to treat me as she supposed one human being ought to treat another. In entering upon the duties of a slaveholder, she did not seem to perceive that I sustained to her the relation of a mere chattel, and that for her to treat me as a human being was not only wrong, but dangerously so. Slavery proved as injurious to her as it did to me.</p>	<p>Chattel—<i>tangible property that can be moved</i></p> <p>Injurious—<i>doing harm</i></p>	

Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>When I went there she was a pious, warm, and tender-hearted woman. There was no sorrow or suffering for which she had not a tear. She had bread for the hungry, clothes for the naked, and comfort for every mourner that came within her reach. Slavery soon proved its ability to divest her of these heavenly qualities. Under its influence, the tender heart became stone, and the lamblike disposition gave way to one of tiger-like fierceness. The first step in her downward course was in her ceasing to instruct me. She now commenced to practice her husband's precepts. She finally became even more violent in her opposition than her husband himself. She was not satisfied with simply doing as well as he had commanded; she seemed anxious to do better.</p>	<p>3. What was Mrs. Auld like before she owned slaves? What was she like after owning a slave?</p> <p>Mrs. Auld was kind, giving, and warm before she owned slaves. After owning slaves, she became hardened and angry.</p> <p>Divest—<i>remove or take away</i></p> <p>Precepts—rules that guide behavior</p>	



Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>7. From this time I was most narrowly watched. If I was in a separate room any considerable length of time, I was sure to be suspected of having a book, and was at once called to give an account of myself. All this, however, was too late. The first step had been taken. Mistress, in teaching me the alphabet, had given me the inch, and no precaution could prevent me from taking the ell.</p>	<p>4. Who was watching Douglass? Why were they watching him?</p> <p>Mr. and Mrs. Auld were watching him to make sure he was not trying to learn to read.</p> <p>Mistress—<i>a term used with a woman’s family name as a polite way of speaking to her</i></p> <p>5. In this case what was Douglass given by his “mistress” and what did he want more of?</p> <p>Mrs. Auld taught him the alphabet, which made him want to learn how to read even more.</p>	

Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>8. The plan which I adopted, and the one by which I was most successful, was that of making friends of all the little white boys whom I met in the street. As many of these as I could, I converted into teachers. With their kindly aid, obtained at different times and in different places, I finally succeeded in learning to read. When I was sent of errands, I always took my book with me, and by going one part of my errand quickly, I found time to get a lesson before my return. I used also to carry bread with me, enough of which was always in the house, and to which I was always welcome; for I was much better off in this regard than many of the poor white children in our neighborhood.</p>	<p>Converted—changed into</p> <p>Obtained—got, acquired</p>	<p>Direct students to continue working in partners to answer the rest of the questions and figure out vocabulary, beginning with Questions 6, 8, 9 and 10 on roots.</p> <p>The rest of the questions will be completed for homework. Remaining answers will be debrief in Lesson 3.</p>

Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>This bread I used to bestow upon the hungry little urchins, who, in return, would give me that more valuable bread of knowledge. I am strongly tempted to give the names of two or three of those little boys, as a testimonial of the gratitude and affection I bear them; but prudence forbids;—not that it would injure me, but it might embarrass them; for it is almost an unpardonable offence to teach slaves to read in this Christian country. It is enough to say of the dear little fellows, that they lived on Philpot Street, very near Durgin and Bailey's ship-yard. I used to talk this matter of slavery over with them. I would sometimes say to them, I wished I could be as free as they would be when they got to be men.</p>	<p>Urchin—<i>a poor, dirty child</i></p> <p>6. Douglass uses the word “valuable,” which has the suffix “able,” which means “capable of.” What does he mean when he describes the bread of knowledge as valuable?</p> <p>He means the knowledge he learned was useful.</p> <p>Prudence—<i>a careful attitude that makes you avoid unnecessary risks</i></p> <p>Ship-yard—<i>a place where ships are built or repaired</i></p>	



Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>“You will be free as soon as you are twenty-one, but I am a slave for life! Have not I as good a right to be free as you have?” These words used to trouble them; they would express for me the liveliest sympathy, and console me with the hope that something would occur by which I might be free.</p>	<p>7. List some ways that Douglass continued to learn to read.</p> <p>Took his book with him on errands and did his errands quickly to have time for lessons</p> <p>Gave bread to poor white boys in exchange for reading lessons</p>	



Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>9. The more I read, the more I was led to abhor and detest my enslavers. I could regard them in no other light than a band of successful robbers, who had left their homes, and gone to Africa, and stolen us from our homes, and in a strange land reduced us to slavery. I loathed them as being the meanest as well as the most wicked of men. As I read and contemplated the subject, behold! that very discontentment which Master Hugh had predicted would follow my learning to read had already come, to torment and sting my soul to unutterable anguish. As I writhed under it, I would at times feel that learning to read had been a curse rather than a blessing. It had given me a view of my wretched condition, without the remedy.</p>	<p>8. Choose a group of context clues that best helps you determine the meaning of the words “abhor” and “detest”:</p> <ul style="list-style-type: none"> a. enslavers, robbers, reduced us to slavery b. read, light, gone to Africa, strange land c. homes, gone to Africa, strange land d. read, strange land, reduced. <p>9. Douglass uses the word “reduced,” which has the prefix “re,” which means “back.” What does Douglass mean when he writes he was “reduced to slavery”?</p>	<p>5. After learning to read himself, would Douglass agree with Mr. Auld’s opinion about slaves learning to read? (Refer back to the quote from par. 4.)</p>



Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
	<p>Minimized in importance/made smaller because he had to serve as a slave</p> <p>10. Douglass uses the word “discontentment” to describe how he felt after learning to read. The prefix “dis” means “to take away.” What does the word discontentment mean?</p> <p>A state of not being happy</p> <p>Wretched—<i>very unhappy</i></p>	



Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
	<p>11. Paraphrase this sentence in your own words: “It had given me a view of my wretched condition, without the remedy.”</p> <p>Learning to read showed Douglass how awful slavery was, but did not solve his problem of being enslaved.</p>	

Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>It opened my eyes to the horrible pit, but to no ladder upon which to get out. In moments of agony, I envied my fellow-slaves for their stupidity. I have often wished myself a beast. I preferred the condition of the meanest reptile to my own. Any thing, no matter what, to get rid of thinking! It was this everlasting thinking of my condition that tormented me. There was no getting rid of it. It was pressed upon me by every object within sight or hearing, animate or inanimate. The silver trump of freedom had roused my soul to eternal wakefulness. Freedom now appeared, to disappear no more forever. It was heard in every sound, and seen in every thing.</p>	<p>12. How did learning how to read affect Douglass’s view on being enslaved?</p> <p>It made him hate slave masters and enslavement even more. He could not stop thinking about it.</p>	<p>6. What does Douglass compare to a “horrible pit?” The realities of slavery.</p> <p>What type of figurative language is this and how does it affect the tone of the paragraph?</p> <p>a. personification b. vivid word choice c. metaphor d. allusion</p>



Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>It was ever present to torment me with a sense of my wretched condition. I saw nothing without seeing it, I heard nothing without hearing it, and felt nothing without feeling it. It looked from every star, it smiled in every calm, breathed in every wind, and moved in every storm.</p>		



Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>10. I often found myself regretting my own existence, and wishing myself dead; and but for the hope of being free, I have no doubt but that I should have killed myself, or done something for which I should have been killed. While in this state of mind, I was eager to hear any one speak of slavery. I was a ready listener. Every little while, I could hear something about the abolitionists. It was some time before I found what the word meant. It was always used in such connections as to make it an interesting word to me. If a slave ran away and succeeded in getting clear, or if a slave killed his master, set fire to a barn, or did anything very wrong in the mind of a slaveholder, it was spoken of as the fruit of abolition.</p>	<p>13. Why is Douglass so interested in figuring out what abolition means?</p> <p>Douglass was interested in the word abolition because he had heard it before and knew it was related to slaves getting their freedom. Douglass was committed to being a reader and committed to ending slavery, so anything connected to those two topics would be of interest to him.</p> <p>Abolition—banning of slavery</p>	<p>7. In the <i>Freedom: History of U.S.</i> text from Unit 1, you read the following about Douglass, “He saw the terrible things that happen when one person has complete control over another.” In what ways have slaves been controlled by slaveholders in this excerpt and in others? How do these examples of control serve Douglass’s purpose?</p>



Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
Hearing the word in this connection very often, I set about learning what it meant. The dictionary afforded me little or no help. I found it was “the act of abolishing;” but then I did not know what was to be abolished.	Afforded — <i>provided</i>	

Excerpt 3 Close Reading Guide, Second Read
Narrative of the Life of Fredrick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>Here I was perplexed. I did not dare to ask any one about its meaning, for I was satisfied that it was something they wanted me to know very little about. After a patient waiting, I got one of our city papers, containing an account of the number of petitions from the north, praying for the abolition of slavery in the District of Columbia, and of the slave trade between the States. From this time I understood the words abolition and abolitionist, and always drew near when that word was spoken, expecting to hear something of importance to myself and fellow-slaves. The light broke in upon me by degrees.</p>		<p>8. After Douglass figures out what abolition means, he says, “The light broke in upon me by degrees.” What does this mean and what type of figurative language is this? How does it show the importance of this moment in Douglass’s life?</p> <p>a. personification b. vivid word choice c. metaphor/simile d. allusion</p>

Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 3

Analyzing Powerful Language: Learning to Read



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5)
- I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.7.4)
- I can analyze the impact of word choice on meaning and tone in an informational text. (RI.7.4)
- I can determine an author's point of view or purpose in informational text. (RI.7.6)
- I can analyze how the author distinguishes his/her position from others'. (RI.7.6)

Supporting Learning Targets

- I can determine the meaning of words and phrases in an excerpt of *Narrative of the Life of Frederick Douglass*.
- I can identify vivid language and analyze the impact of word choice on meaning in *Narrative of the Life of Frederick Douglass*.
- I can analyze how specific sections of *Narrative of the Life of Frederick Douglass* convey Douglass's position on slavery.

Ongoing Assessment

- Excerpt 3 Text and Questions: Learning to Read
- Vivid Word Choice cards



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Reviewing Answers to Excerpt 3 Second Read Questions (5 minutes)2. Work Time<ol style="list-style-type: none">A. Introducing the Powerful Language Word Wall (10 minutes)B. Excerpt 3 Third Read (20 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Powerful Language Word Wall (7 minutes)B. Previewing Homework (3 minutes)4. Homework<ol style="list-style-type: none">A. Sentence Structure homework	<ul style="list-style-type: none">• In order to provide support and follow up on the independent work they did at home, students correct their answers to the second read questions and evaluate how well they understood the meaning of words and sentences in Excerpt 3. In the debrief, focus on questions that are related to vocabulary in order to build on the work from Lesson 2.• In this lesson, students are introduced to the Powerful Language word wall, which will hold examples students collect of powerful language in the <i>Narrative</i> and therefore demonstrate the types of thinking outlined in RI.7.4 and L.7.5. Using the word wall helps students prepare for the Mid-Unit 2 Assessment Part 2 and also supports them in using powerful language when they write their own picture books in Unit 3. The word wall is divided into two sections: figurative language and word choice. If you wish to spend more time on this, you could add a section on sound (rhythm, repetition, alliteration/onomatopoeia, etc.). In this lesson, the focus is on word choice.• As in the lessons about poetry, it is important to connect the discussion of word choice to Douglass's overall meaning and purpose. He uses vivid language not just for its own sake, but to convey the horrors of slavery and therefore make his plea to end slavery more powerful.• In this lesson, students use the Poet's Toolbox reference sheet (Unit 1, Lesson 11) to reconnect with vivid word choice and to assist them with those third read questions that focus on figurative language. Depending on the needs of your class, consider having several additional copies on hand for students who are not able to locate theirs.• The Vivid Word Choice cards students complete at the end of the lesson provide formative assessment for RI.7.4. Not all cards students create should be added to the word wall; choose several strong exemplars from each class to display.• Students complete the Excerpt 3 third read questions more independently than they did in Unit 1. Consider pulling a small group to work with if there are students who still struggle with this level of text analysis.• For homework, students circle back to the sentence structure work they began in Lesson 2. The Sentence Structure homework provides practice in identifying the main clause in a sentence. Consider what resources your students may need as they complete this at home. One option is to make them copies of the Anatomy of a Sentence anchor chart; another is to have them take home the entry task from Lesson 2. Choose the method that will work best for your students.• Review Excerpt 3 Third Read Close Reading Guide.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• In advance:<ul style="list-style-type: none">– Determine how to show students the answers to the second read questions. The lesson suggests displaying the second column of the Excerpt 3 Close Reading Guide, Second Read (for teacher reference) on a document camera or on the board. Alternatively, a separate answer key can be created to display for students.– Create the Powerful Language word wall (see supporting materials). Please note that this includes a copy of the Poet's Toolbox anchor chart (from Unit 1, Lesson 11).– Create the Vivid Word Choice cards.• Post: Powerful Language word wall (including Poet's Toolbox) and learning targets.• For the next lesson: Assess the short constructed responses from Unit 1, Lesson 8. Select a strong student example to share with the class in Lesson 4. In advance, ask the student for permission to share their work anonymously. If you do not find a student exemplar that meets the criteria on the rubric you are using, consider using the provided exemplar. When you share student work, you will also share the rubric. (Recommended rubric: Short Response Holistic Rubric from <i>Grade 7 Common Core English Language Arts Test Guide</i>, page 12; available online at http://www.engageny.org/resource/test-guides-for-english-language-arts-and-mathematics).



Lesson Vocabulary	Materials
powerful, bland, tone, craftsmanship, vivid, obvious dislike, glaring odiousness, tranquil, abolition	<ul style="list-style-type: none">• Excerpt 3 Text and Questions: Learning to Read (from Lesson 2)• Document camera• Excerpt 3 Close Reading Guide, Second Read (for teacher reference; from Lesson 2; one to display)• Poet's Toolbox anchor chart (begun in Unit 1, Lesson 11)• Powerful Language Word Wall (new; teacher-created; see supporting materials)• Powerful Language T-chart (one per student and one to display)• Powerful Language T-chart (answers, for teacher reference)• Douglass's Homes Discussion Appointments (from Unit 1, Lesson 6)• Excerpt 3 Close Reading Guide, Third Read (for teacher reference)• Poet's Toolbox reference sheet (from Unit 1, Lesson 11)• Vivid Word Choice card directions (one to display)• Vivid Word Choice cards (one per student; see Teaching Notes)• Sentence Structure homework (one per student)• Sentence Structure homework (answers, for teacher reference)• Anatomy of a Sentence anchor chart (optional; begun in Lesson 2)• Entry Task: Sentence Structure (optional; from Lesson 2)



Opening	Meeting Students' Needs
<p>A. Reviewing Answers to Excerpt 3 Second Read Questions (5 minutes)</p> <ul style="list-style-type: none">• Ask students to take out their Excerpt 3 Text and Questions: Learning to Read.• Direct students' attention to the document camera. Display Excerpt 3 Close Reading Guide, Second Read (for teacher reference) and ask students to correct their own as needed.• Debrief questions based on the needs of your class, focusing on the ones you did not discuss in Lesson 2.• Use the Fist to Five checking for understanding technique to self-assess on the learning target:<ul style="list-style-type: none">* "I can determine the meaning of words and phrases in an excerpt of <i>Narrative of the Life of Frederick Douglass</i>."• After all students are showing where they are, call on a few students to provide evidence for the rating they gave themselves.• Then notice where the class is by saying something like: "I notice most/some/a few students are meeting the learning target 'I can determine the meaning of words and phrases in an excerpt of <i>Narrative of the Life of Frederick Douglass</i>.'" If most students give less than a three, consider reviewing some of the second read questions in Excerpt 3 in more depth. Compliment students on the hard work they have done to make progress on this standard, and tell them it is one of the standards assessed on the Mid-Unit 2 Assessment.• Consider noting the students who gave less than a three and working with them in a small group during the third read.	



Work Time	Meeting Students' Needs
<p>A. Introducing the Powerful Language Word Wall (10 minutes)</p> <ul style="list-style-type: none"> Tell students that just as a painter uses different colors of paint to create an image, an author uses a variety of words to create an image in the reader's mind. Sometimes those words are <i>powerful</i> and sometimes they are <i>bland</i>, depending on the audience and purpose of the text. We most commonly use the word bland to talk about food that does not have a strong taste: mashed potatoes and white rice are bland. Spicy curry is not bland at all. Powerful words often stick in our minds or endure for a long period of time because they are so precise that we better understand what idea or emotion the author is trying to convey. Powerful words are often <i>vivid</i>: they describe an event or person so clearly that it seems real. Bland words are often the more common way of saying something: they do not create a strong reaction or paint a bright picture. Powerful words often change the <i>tone</i> or the meaning of what is being said. The tone is the feeling or general attitude of a piece of writing. Remind students that they read <i>The People Could Fly</i> in order to think about what gives stories enduring power (Unit 1, Lesson 2). They also analyzed the <i>craftsmanship</i> of poetry and discussed how figurative language is used to make a poem powerful using the Poet's Toolbox. Point out the Poet's Toolbox anchor chart (begun in Unit 1, Lesson 11), displayed on the Powerful Language Word Wall, to remind students of the work they did. Authors of prose, like Douglass, also use poetic tools to connect with the audience in a meaningful way. Direct students' attention to the posted learning targets and read the second one aloud: <ul style="list-style-type: none"> * "I can identify vivid language and analyze the impact of word choice on meaning and tone in <i>Narrative of the Life of Frederick Douglass</i>." Distribute the Powerful Language T-chart. Tell students they are going to sort phrases into columns based on whether they are powerful or bland. Model an example for students. Say: <ul style="list-style-type: none"> * "The first pair is <i>glaring odiousness</i> and <i>obvious dislike</i>. Glaring odiousness goes in the powerful column and obvious dislike goes in the bland column. The tone of glaring odiousness, which means obvious dislike, is really negative. Glaring odiousness paints a picture in my mind of a person staring at someone with daggers in their eyes. Those words paint a much more vivid picture than obvious dislike. Obvious dislike is a more common, less memorable way of saying glaring odiousness." Tell students to finish the rest of the task with their seat partner. 	<ul style="list-style-type: none"> Providing models of expected work supports all learners, but especially supports challenged learners. This task gives students practice with vivid words out of context before identifying them in context. This supports struggling readers by helping them see vivid words in isolation first. Connecting current learning to previous learning allows students to make meaning of the tasks they are given.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">When most pairs are finished, review using the Powerful Language T-chart (answers, for teacher reference).Point to the Powerful Language word wall and tell students that at the end of this lesson they will identify at least one example of powerful word choice Douglass uses in Excerpt 3.	
<p>B. Excerpt 3 Third Read (20 minutes)</p> <ul style="list-style-type: none">Invite students to take their Excerpt 3 text and questions and sit with one of their Douglass's Homes Discussion Appointments (you choose which one).When they are settled, use the Excerpt 3 Close Reading Guide, Third Read (for teacher reference) to lead students through the third read questions. Encourage students to refer to the Poet's Toolbox reference sheet (from Unit 1, Lesson 11) to answer some of the questions that ask them to identify the type of figurative language.Consider pulling a small group of struggling readers—students who answered less than three on the Fist to Five checking for understanding technique in the opening or students who did not master RL.7.4 and RL.7.5 on the End of Unit 1 Assessment—to work with you.Use prompting and probing questions as needed to push student thinking at the whole group, small group, or individual level.	<ul style="list-style-type: none">Text-dependent questions can only be answered by referring explicitly back to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.



Closing and Assessment	Meeting Students' Needs
<p>A. Powerful Language Word Wall (7 minutes)</p> <ul style="list-style-type: none"> Compliment students on completing the third read of another excerpt from the <i>Narrative</i> and explain that they are going to do a “pop the hood read” to find powerful words, just as they did with poetry in Unit 1. Display the Vivid Word Choice card directions. Review both the prompt card and the exemplar card on these directions carefully before explaining the directions below the exemplar. Distribute the Vivid Word Choice cards and ask students to complete them. As students work, circulate and find a few students with strong cards to share with the class. Post a few strong examples on the Powerful Language word wall to build a bank of powerful language Douglass uses. Tell students they will continue to add to the Powerful Language word wall as they continue to read powerful words in the narrative. This will help them use powerful words in their own writing when they create their picture books. 	<ul style="list-style-type: none"> Additional modeling of the Vivid Word Choice cards may be required. Modeling provides a clear vision of the expectation for students.
<p>B. Previewing Homework (3 minutes)</p> <ul style="list-style-type: none"> Distribute the Sentence Structure homework. Remind students that in Lesson 2 they learned about the anatomy of a sentence, and they practiced identifying the main clause and what phrases, clauses, or words were being modified. For homework, students will be doing the same task. Review the example, using Sentence Structure homework (answers, for teacher reference) as needed. Remind students to take home whatever resource they will need to complete this work. (Options: distribute a student copy of the Anatomy of a Sentence anchor chart or have students take home the Entry Task: Sentence Structure, both from Lesson 2.) 	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> Sentence Structure homework 	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 3

Supporting Materials



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Powerful Language Word Wall

**Powerful Language in
*Narrative of the Life of Frederick Douglass***

Word choice		Figurative language	
Note card with example	Note card with example	Note card with example	Note card with example
Note card with example	Note card with example	Note card with example	Note card with example
Note card with example	Note card with example	Note card with example	Note card with example

Powerful Language T-Chart

Name: _____

Date: _____

Directions: Write each word in the column that it belongs in. Complete this task with a partner.

Obvious dislike

Glaring odiousness

Blood-stained gate

Terrible spectacle

Gratification of their wicked desires

Happy because of their bad wishes

Entrance to somewhere bad

Bad sight

POWERFUL
(strong)

BLAND
(weak)

Why does Frederick Douglass use such powerful language in the *Narrative*?

Powerful Language T-Chart
(Answers, for Teacher Reference)

Directions: Write each word in the column that it belongs in. Complete this task with a partner.

Obvious dislike
Glaring odiousness

Gratification of their wicked desires
Happy because of their bad wishes

Blood-stained gate
Entrance to somewhere bad

Terrible spectacle
Bad sight

POWERFUL (strong)
Glaring odiousness
Gratification of their wicked desires
Blood-stained gate
Terrible spectacle

BLAND (weak)
Obvious dislike
Happy because of their evil wishes
Entrance to somewhere bad
Bad sight

Why does Frederick Douglass use such powerful language in the *Narrative*?

Douglass uses powerful language because he wants to get an emotional reaction out of his audience. He wants his words to have lasting impact on the audience.

Excerpt 3 Close Reading Guide, Third Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Chapter 5, Paragraphs 11–12; Chapter 6, Paragraphs 1–4; Chapter 7, Paragraphs 1–6

Background: Fredrick Douglass happily leaves the plantation and is sent to live with Hugh and Sophia Auld in Baltimore. Living in the city is much different from living on the plantation.

Overview: This excerpt recounts how Douglass learns to read. When he arrives in Baltimore, he is astounded at the kind treatment he receives from Mrs. Auld, who has never owned slaves before. She teaches him to read until Mr. Auld convinces her it is detrimental for slaves to become literate. Mrs. Auld's kindness ceases and she begins treating slaves poorly. Douglass becomes determined to learn to read and succeeds in reaching this goal by trading bread to white boys in exchange for reading lessons. Being able to read exposes him to many new ideas, and makes him desire freedom even more strongly. This excerpt provides a vivid example of how slavery corrupts slave owners through Douglass' description of Mrs. Auld's change from kindly woman to evil mistress. It supports his position that slavery is terrible for slaves by focusing on the ways in which learning to read in some ways increased the mental anguish he experienced because he was enslaved.

Directions: The short version

- * Model question 1.
- * Students answer questions 2–8 in pairs.
- * Teacher leads discussion of questions 5–8 and the final question about purpose.

Excerpt 3 Close Reading Guide, Third Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Third Read Questions	Teacher Directions
<p>Paragraph 2</p> <p>1. What does the word “tranquil” mean? What does Douglass convey about Mrs. Auld when he writes about her “voice of tranquil music”?</p> <p>The word “tranquil” must mean calm or peaceful. Douglass is conveying that Mrs. Auld was able put others at ease with her peaceful voice and the calm manner in which she treated others.</p>	<p>Think aloud about Question 1 to remind students how to use context clues to figure out the meaning of a word. They will be assessed on this during the mid-unit assessment.</p> <p>Say something like: “I know that to use context clues to figure out a word, I should read forwards and backwards. The word <i>tranquil</i> is in the last sentence of the paragraph, so I will have to read backwards. ‘The <u>meanest</u> slave was put fully at ease in her presence, and none left without feeling better for having seen her. Her face was made of heavenly smiles, and her voice of tranquil music.’ I know this paragraph is about Mrs. Auld from my previous reads of the excerpt. Douglass says ‘the meanest of slaves were put at ease by Mrs. Auld,’ so I know she is a calm, welcoming person, if she can put others at ease. Also I know that music can be calming too, and her voice is being compared to music. The word <i>tranquil</i> must mean calm or peaceful. That shows Mrs. Auld put others at ease with her peaceful voice and how she treated others.”</p> <p>Scribe so students have a model to refer back to.</p> <p>Instruct students to complete the rest of the second read questions.</p> <p>When they are done, review questions 4–6 and the purpose question as noted, along with any others students need support on.</p>

Excerpt 3 Close Reading Guide, Third Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Questions	Teacher guide
<p>Paragraph 3</p> <p>2. Douglass juxtaposes Mrs. Auld before and after becoming a slaveholder. Write down some examples of the language Douglass uses to make this comparison.</p> <p>Cheerful eye—red with rage Sweet accord—horrid discord Angelic face—demon</p> <p>Who or what does Douglass blame for the transformation of Mrs. Auld? How do you know?</p> <p>Douglass blames the institution of slavery for changing Mrs. Auld from a kind woman into a monster. Douglass writes, “under the influence of slavery,” as if Mrs. Auld had given up her control over her actions to slavery.</p>	<p>Prompting and probing questions:</p> <p>What does juxtaposition mean? What are some examples of what Mrs. Auld was like before owning slaves? What are some examples of what Mrs. Auld was like after owning slaves</p>

Excerpt 3 Close Reading Guide, Third Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Third Read Questions	Teacher Directions
<p>Paragraph 4</p> <p>3. Mr. Auld claimed that if you teach a slave how to read, “there would be no keeping him. It would forever unfit him to be a slave.”</p> <p>What does Mr. Auld think that reading will do to a slave? What does Douglass convey about the attitude of slaveholders towards slaves by including this quote?</p> <p>Mr. Auld thinks reading will ruin a slave by making him useless to his master and by making the slave unhappy. I know this because he says there would be no “keeping” a slave if he learned to read, and he would become “unmanageable.” Mr. Auld means that the slave master would lose control over the slave because the slave would gain power and knowledge about the world from reading. Mr. Auld says the slave would also become “unhappy” with his lot in life. Douglass is showing that slaveholders only care about how valuable their slaves are, not about the quality of their lives.</p>	<p>Prompting and probing questions:</p> <p>Does Mr. Auld think reading harms or helps slaves? Why would an “unmanageable slave” be of “no value” to his master?</p>

Excerpt 3 Close Reading Guide, Third Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Third Read Questions	Teacher Directions
<p>Paragraph 7</p> <p>4. How do the Aulds want Douglass to feel about continuing to learn to read and how do they go about making Douglass feel this way? Does their plan work?</p> <p>The Aulds want Douglass to be afraid and fearful of learning to read. They instill fear by watching him at all times and questioning him about what he does behind closed doors. Douglass is not deterred by the Aulds' intimidation and is determined to continue reading.</p>	<p>Prompting and probing questions:</p> <p>What does it mean to be “narrowly watched”? What would it feel like if someone were “narrowly watching” you and questioning why you were in your room by yourself for a long period of time?</p>
<p>Paragraph 9</p> <p>5. After learning to read himself, would Douglass agree with Mr. Auld's opinion about slaves learning to read? (refer to the quote from Paragraph 4)</p> <p>Douglass would agree with Mr. Auld that slaves become more unmanageable and unhappy with their lot in life after learning to read. This is what happens to Douglass once he learns to read and therefore learns more about the world around him. Douglass says he “regretted his own existence,” and even thought to kill himself if it weren't for the hope of freedom, which reading gave him. Douglass felt freedom was imminent after learning to read. He felt empowered to achieve it, which in turn makes slave owners less powerful.</p>	<p>Prompting and probing questions:</p> <p>According to Mr. Auld, what would happen to slaves that learned to read? How does learning to read impact Douglass?</p>

Excerpt 3 Close Reading Guide, Third Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Third Read Questions	Teacher Directions
<p>6. What does Douglass compare to a “horrible pit?” Slavery</p> <p>What type of figurative language is this and how does this affect the tone of the paragraph?</p> <ul style="list-style-type: none"> a. personification b. vivid word choice c. metaphor d. allusion <p>Two things are being compared. These words capture the helplessness Douglass felt as a slave, as if he was in the bottom of a pit and saw no way out.</p>	<p>Prompting and probing questions:</p> <p>What does “horrible pit” mean in your own words?</p> <p>What tone does the paragraph have?</p>
<p>7. In the <i>Freedom: History of U.S.</i> text from Unit 1, you read the following about Douglass, “He saw the terrible things that happen when one person has complete control over another.”</p> <p>In what ways have slaves been controlled by slaveholders in this excerpt and in others? How do these examples of control serve Douglass’s purpose?</p> <p>Slaveholders instill fear in slaves to prevent them from reading. Slaves are banned from seeing and knowing their families. Slaves are forced to live in horrible conditions, without the bare necessities. All of these examples show just how miserable slavery is. Someone else controlled every aspect of the life of a slave. They even tried to control how they thought.</p>	<p>Prompting and probing questions:</p> <ul style="list-style-type: none"> * How had Douglass been controlled by slaveholders? * What is the main purpose of Douglass’s narrative? * How does including these examples of control serve Douglass’s purpose?

Excerpt 3 Close Reading Guide, Third Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Third Read Questions	Teacher Directions
<p>8. After Douglass figures out what <i>abolition</i> means, he says, “The light broke in upon me by degrees.”</p> <p>What does this mean and what type of figurative language is this? How does it show the importance of this moment in Douglass’s life?</p> <ul style="list-style-type: none"> a. personification b. vivid word choice c. metaphor d. allusion <p>The sentence means that Douglass had a new understanding about the world, in this case because he learned the meaning of the word <i>abolition</i>. The new understanding is being compared to “light.” Douglass realizes that people are already fighting to end slavery since there’s a word that means “to end slavery.” Douglass includes this moment in his narrative this because learning about abolitionists made him feel empowered in his journey to get his own freedom. He could find strength in the fact that there was already a movement to try and free slaves. He felt a renewed sense of hope to find freedom eventually, and he describes this new understanding as “the light breaking in.”</p>	<p>Prompting and probing questions:</p> <p>What does <i>abolition</i> mean?</p> <p>Why would learning the word <i>abolition</i> be important to Douglass?</p> <p>What is the difference between personification, vivid word choice, metaphor and allusion?</p>

Excerpt 3 Close Reading Guide, Third Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Third Read Questions	Teacher Directions
<p>Whole Excerpt</p> <p>Purpose: How does this excerpt support the two positions Douglass held about slavery that are listed below?</p> <p>Slavery is terrible for slaves. Slaves were banned from reading.</p> <p>Slavery corrupts slave holders. Mrs. Auld goes from being kind and giving to cold and mean after owning her first slaves.</p>	<p>Review the answers to the purpose question in preparation for the excerpt analysis students will do in Lesson 4.</p> <p>Tell students something like: * “The purpose question at the end of each excerpt helps students think through the <i>why</i> of Douglass’s words.”</p> <p>Ask students to share examples for each position they notice Douglass addresses.</p> <p>For the answer to A, listen for: * “Douglass took the position that slavery is terrible for slaves because he was not able to learn to read. Mr. Auld convinced Mrs. Auld that teaching Douglass was making him an ‘unmanageable’ slave.”</p> <p>For the answer to B, listen for: * “Douglass took the position that slavery corrupts slave holders because Mrs. Auld goes from being a kind, generous woman towards slaves—not knowing that they should be treated in an inferior manner—to a cold-hearted, cruel slave owner.”</p>

Vivid Word Choice Card Directions

Card Prompt

Word Choice Card:
<p style="text-align: right;">Name: _____</p> <p>Write the sentence or part of the sentence; underline the powerful word(s) you are focusing on.</p> <p>Bland words:</p> <p>Effect on meaning/tone:</p>

Card Example

Word Choice Card:
<p style="text-align: right;">Name: _____</p> <p>“From an <u>angel</u>, she became a <u>demon</u>”</p> <p>Bland words: good person, bad person</p> <p>Effect on meaning/tone: This shows how Mrs. Auld went from one extreme to another once she became a slaveholder.</p>

Directions

Skim Excerpt 3.
Underline words that “pull” you.
Think about the questions:
*What words sticks out to me?
*How to they contribute to the tone?
Fill out a word choice card.



Word Choice Card

Name: _____

Write the sentence or part of the sentence; underline the powerful word(s) you are focusing on.

Bland words:

Effect on meaning/tone:

Word Choice Card

Name: _____

Write the sentence or part of the sentence; underline the powerful word(s) you are focusing on.

Bland words:

Effect on meaning/tone:





Sentence Structure Homework

Name: _____

Date: _____

Directions: *Complete this task for homework. Use the Anatomy of a Sentence anchor chart or the Entry Task: Sentence Structure (from Lesson 2) to assist you when completing this task. Remember that some sentences may have several main clauses!*

Example: Jessica and her friends decided to get some pepperoni and mushroom pizza, since that was their favorite food.

- Underline the main clause.
 - What does the word “favorite” modify?
- Food**

Although the recreation center was open seven days a week, the public library was open only during the weekdays, so I could not do research on my science project over the weekend.

- Underline the main clause.
- What does the word “public” modify?

I have lived in New York City for almost 20 years, but my neighbor has lived here for 30 years.

- Underline the main clause

Once the storm began to approach, the sky was filled with birds; they knew bad weather was approaching, and wanted to seek shelter.

- Underline the main clause.
- What does the word “bad” modify?

These words sank deep into my heart, stirred up sentiments within that lay slumbering, and called into existence an entirely new train of thought.

- Underline the main clause.
- What do the words “lay slumbering” modify?

From that moment, I understood the pathway from slavery to freedom.

- Underline the main clause.

When I went there, she was a pious, warm, and tender-hearted woman.

- Underline the main clause.



Sentence Structure Homework

<p>I looked like a man who had escaped a den of wild beasts.</p>	<ul style="list-style-type: none">• Underline the main clause.• What does the word “wild” modify?
<p>Write two sentences of your own and underline the main clause.</p>	

Sentence Structure Homework
(Answers, for Teacher Reference)

Directions: Complete this task for homework. Use the Anatomy of a Sentence anchor chart or the Entry Task: Sentence Structure (from Lesson 2) to assist you when completing this task. Remember that some sentences may have several main clauses!

<p><i>Example:</i> <u>Jessica and her friends decided to get some pepperoni and mushroom pizza,</u> <i>since that was their favorite food.</i></p>	<ul style="list-style-type: none"> • <i>Underline the main clause.</i> • <i>What does the word “favorite” modify? food</i>
<p>Although the recreation center was open seven days a week, the public library was open only during the weekdays, <u>so I could not do research on my science project</u> over the weekend.</p>	<ul style="list-style-type: none"> • Underline the main clause. • What does the word “public” modify? library
<p><u>I have lived in New York City for almost 20 years,</u> but <u>my neighbor has lived here for 30 years.</u></p>	<ul style="list-style-type: none"> • Underline the main clause.
<p>Once the storm began to approach, <u>the sky was filled with birds; they knew bad weather was approaching,</u> and <u>wanted to seek shelter.</u></p>	<ul style="list-style-type: none"> • Underline the main clause. • What does the word “bad” modify? weather
<p><u>These words sank deep into my heart, stirred up sentiments</u> within that lay slumbering, and <u>called into existence an entirely new train of thought.</u></p>	<ul style="list-style-type: none"> • Underline the main clause. • What do the words “lay slumbering” modify? sentiments
<p>From that moment, <u>I understood the pathway</u> from slavery to freedom.</p>	<ul style="list-style-type: none"> • Underline the main clause.
<p>When I went there, <u>she was a pious, warm, and tender-hearted woman.</u></p>	<ul style="list-style-type: none"> • Underline the main clause.



Sentence Structure Homework
(Answers, for Teacher Reference)

<u>I looked like a man</u> who had escaped a den of wild beasts.	<ul style="list-style-type: none">• Underline the main clause.• What does the word “wild” modify? beasts
Write two sentences of your own and underline the main clause.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 4

Analyzing Douglass's Purpose: Learning to Read



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can use correct grammar and usage when writing or speaking. (L.7.1)
- I can determine an author's point of view or purpose in informational text. (RI.7.6)
- I can analyze how the author distinguishes his/her position from others'. (RI.7.6)
- I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)

Supporting Learning Targets

- I can identify the main clause in a sentence.
- I can determine what is being modified in a sentence.
- I can analyze how specific sections of *Narrative of the Life of Frederick Douglass* convey Douglass's position on slavery.
- I can work in a group of three to synthesize my understanding of an excerpt from the *Narrative*.

Ongoing Assessment

- Excerpt 3 Analysis note-catcher
- Excerpt 3 Text and Questions: Learning to Read



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Reviewing Homework (5 minutes)2. Work Time<ol style="list-style-type: none">A. Preparing for Small Group Work (10 minutes)B. Excerpt 3 Analysis (23 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Reviewing Short Constructed Responses (7 minutes)4. Homework<ol style="list-style-type: none">A. Excerpt 3 constructed response	<ul style="list-style-type: none">• Students begin the lesson by reviewing answers to the Sentence Structure homework, which focused on L.7.1. These standards will be addressed in the Mid-Unit 3 Assessment and the performance task.• The heart of this lesson addresses RI.7.6 by asking students to analyze how a particular excerpt conveys Douglass's position about slavery. The Excerpt Analysis note-catcher (introduced in Lesson 9, Unit 1) provides students with a place to fully develop this analysis. Students identify how the excerpt supports both of Douglass's positions about slavery (that they are tracking; he has many, of course), provide evidence from the text, and analyze how that evidence disproves the position of those who defend slavery. The note-catcher will be a crucial support for the Mid- and End of Unit 2 Assessments.• The narrative arc (introduced in Lesson 1) is applied to the <i>Narrative</i> as a part of the note-catcher. The narrative arc will help students understand the key components of each excerpt and prepare them to write their own narratives in Unit 3.• In this lesson, students use the discussion and collaboration skills they have built through pair work and begin to work in groups of three. Each Excerpt Analysis note-catcher for Excerpts 3–5 will be completed in standing groups of three. Since students are being asked to work in small groups at length, group work is scaffolded for students in two ways.<ul style="list-style-type: none">– First, students explore what strong and weak group work looks and sounds like through skits and by creating a Group Work anchor chart. The skits highlight some common issues that may arise as seventh graders work together in small groups. Consider changing the skits to reflect common issues you have seen arise in your classroom.– Secondly, students are given specific roles during their group work.• If your class is more experienced in small group work, consider using an alternative structure that allows for more student independence within the small groups:<ol style="list-style-type: none">1. The group talks through narrative arc and addresses positions together, then begins filling out the chart.2. The group assigns members to find quotations for particular positions.3. Group members work individually for 5 minutes.4. Each group member shares a quote and how it might have affected the audience; all students take notes.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• The standing small groups should be mixed-ability groupings. Consider the reading skills, vocabulary skills, and analysis skills of your students and arrange the groupings accordingly. These groups will remain stable for the rest of the module. You may wish to create a document to post that shows these groups and makes it easy to show who has which role on a given day (see supporting materials).• The Excerpt Analysis note-catcher is debriefed after students are given time to complete the task. Please note that the quotes provided in the middle column as examples on the teacher reference version are not exhaustive. They are only a sample of the quotes that could be used.• Finally, students are introduced to the Short Constructed Response Rubric. In this unit, students continue to write short text-based responses (one per excerpt). In preparation for this, the short written responses from Unit 1, Lesson 8 are returned with rubrics. A student or teacher exemplar is also presented to give students a concrete idea of what strong work looks like.• In advance:<ul style="list-style-type: none">– Read the group work skits and change them as needed based on your class.– Create mixed-ability standing groups of three to work on the Excerpt Analysis note-catchers.– Assess the short written responses from Unit 1, Lesson 8 using the rubric you selected in Unit 1 (recommended: Short Response Holistic Rubric from <i>Grade 7 Common Core English Language Arts Test Guide</i>, page 12; available online at http://www.engageny.org/resource/test-guides-for-english-language-arts-and-mathematics).• Review Excerpt 3 Analysis note-catcher (answers, for teacher reference).• Post: Sentence Structure homework (answers, for teacher reference) and learning targets.• In the next lesson: The Excerpt 3 constructed response students complete for homework can be used to address L.7.1 in an authentic way. Consider replacing suggested sentence structure practice (in Lesson 6 homework) with common errors you see in students' writing, including sentence fragments, comma splices, and dangling modifiers.



Lesson Vocabulary	Materials
context, setting, conflict, climbing steps, climax, conclusion, resolution, reflection, obstacle	<ul style="list-style-type: none"> • Document camera • Sentence Structure homework (answers, for teacher reference; from Lesson 3; one to display) • Excerpt 3 Analysis note-catcher (one per student and one to display) • Excerpt analysis roles (one per student and one to display) • Group work skits (one per student and one to display) • Group Work anchor chart (new; co-created with students during Work Time A) • Excerpt analysis group assignments (one to display) • Excerpt 3 Analysis note-catcher (answers, for teacher reference) • Excerpt 1 constructed response (from Unit 1, Lesson 8; returned this lesson with teacher feedback) • Exemplar short constructed response (from Unit 1, Lesson 8; selected by teacher from student work) • Excerpt 1 constructed response (answers, for teacher reference; an option if you do not have a student exemplar) • Short Constructed Response Rubric (from Unit 1, Lesson 8) • Excerpt 3 constructed response (one per student) • Excerpt 3 constructed response (answers, for teacher reference)

Opening	Meeting Students' Needs
<p>A. Reviewing Homework (5 minutes)</p> <ul style="list-style-type: none"> • Ask students to take out their Sentence Structure homework. • Direct students' attention to the document camera. Post a copy of Sentence Structure homework (answers, for teacher reference) and ask students to correct their own as needed. • Ask students which sentences were confusing and debrief a few of them as necessary. Questions 4–7 are from the <i>Narrative</i> and may be particularly challenging. • Remind students that they should apply these rules in their own writing, such as the short constructed response they will complete for homework tonight. 	



Work Time	Meeting Students' Needs
<p>A. Preparing for Small Group Work (10 minutes)</p> <ul style="list-style-type: none"> • Distribute and display the Excerpt 3 Analysis note-catcher. Remind students that they did strong analysis using this note-catcher in Unit 1. This time, they will be completing it in groups of three. • Ask students: <ul style="list-style-type: none"> * “Why might it be useful to work in small groups on this task?” • Listen for: “To learn to work with others,” “to ease the workload,” “to build on each other’s ideas,” and “to focus on one part of the task at a time.” • Distribute and display the excerpt analysis roles. • Introduce the three roles students will take and point to the different sections that they will be responsible for. Tell students that each time they complete a note-catcher their roles will switch so they get a chance to focus on each component. • Explain that the narrative arc person is in charge of summarizing the narrative. He or she identifies all key parts of the story by creating a narrative arc. Tell students that since this is the first time they are independently working with the narrative arc, some parts of the graphic organizer are already filled out. • The other two group members are each responsible for one of Douglass’s two positions: slavery corrupts slave owners and slavery is terrible for slaves. Each person needs to explain how the excerpt supports one position, using evidence from the text and showing how this evidence disproves the position of those who defend slavery. • Encourage students to use the third read purpose question to guide their thinking. • After groups have had some time to work on their individual parts of the note-catcher, they will take turns leading a discussion on the section they completed, and getting feedback, questions, and ideas from other group members. At the end of the time, each student should have an accurate answer written down on his or her own note-catcher. • Remind students that these roles will help their groups be effective. Before they start working, spend a few minutes noticing what an effective group looks and sounds like. • Display the group work skits. • Ask for three volunteers to read Scene 1. Tell students to read along as their peers perform, and ask them to underline examples of the group not working well together. 	<ul style="list-style-type: none"> • Students who struggle with following multiple-step directions benefit from having group work roles displayed on a document camera or on the board and having the roles typed up in a handout. • Many students benefit from working in mixed-ability groupings. This allows for students to work with peers who have different skill sets and different styles of working. • Giving students the opportunity to discuss answers to questions in small groups before asking them to share with the whole group can ensure that all students are able to contribute to the whole group debrief.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• After Scene 1 is over, ask:<ul style="list-style-type: none">* “What did you notice that did not go well during the small group work? Use specific details from the text to explain your answer.”• Listen for: “One student did all of the work,” “One student was stuck and no one helped him/her,” “One student continued to talk off topic,” and “They did not use time well.”• Then, ask for three volunteers to read Scene 2. Tell students to read along as their peers perform, but this time ask them to underline examples of the group working well together.• After Scene 2 is over, ask:<ul style="list-style-type: none">* “What did you notice that made small group work successful? Use specific details from the text to explain your answer.”• As students share each of these ideas, record them on the Group Work anchor chart.• Listen for: “One student paused to help another student get started,” “Each student did his or her own portion of the work,” “Students shared their work with each other,” “One student helped another fix a mistake,” “They spoke to each other respectfully and on topic,” and “They used their time well.”• Before you release students to groups, check to make sure they understand the process they will use. If students are clear on their task and the different roles, ask for a thumbs-up. If students think they can get questions clarified by a group member, ask for a thumbs-sideways. If students need an independent check in with the teacher, ask for a thumbs-down. If many students have their thumbs down, take clarifying questions as needed. If only a few students have their thumbs down, note who they are and make sure to check in with them after the transition to small groups.• Display the excerpt analysis group assignments on a document camera or on the board. Designate a space in the room for each group and ask students to move to their groups.	<ul style="list-style-type: none">• Graphic organizers like the Excerpt Analysis note-catcher engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.



Work Time (continued)	Meeting Students' Needs
<p>B. Excerpt 3 Analysis (23 minutes)</p> <ul style="list-style-type: none">• As groups work, walk around and provide support as needed. See the Excerpt 3: Analysis note-catcher (answers, for teacher reference) for possible answers. Once most students are finished with their individual tasks, prompt them to begin sharing their work with their group members. Group members should ask clarifying questions and give feedback to each person, noting if something is missing or needs to be corrected.• Listen for examples of strong group work. Once most groups finish debriefing, congratulate the class on successfully working in groups of three today. Name examples of students following the norms from the Group Work anchor chart.• Ask students to share out ideas for each box on the chart and the narrative arc. Multiple examples could be used for the how column. Focus on having students explain how they analyzed their evidence. This analysis—not just how evidence supports a position, but how it disproves another position—is complex and the foundation for the essay they will write later in the unit.• Scribe answers for students on the displayed Excerpt 3 Analysis note-catcher.	



Closing and Assessment	Meeting Students' Needs
<p>A. Reviewing Short Constructed Responses (7 minutes)</p> <ul style="list-style-type: none"> Return students' Excerpt 1 constructed responses. Display and distribute the exemplar short constructed response that was chosen from student responses in Lesson 8, Unit 1. (Note: An exemplar is included in supporting materials in case no student exemplars are available. See Excerpt 1 Constructed Response (answers, for teacher reference)). Distribute the Short Constructed Response Rubric. Explain to students that for homework they are going to respond to the prompt, "How did learning to read affect Douglass's feelings about being a slave and why? What specific examples from the text support your thinking?" by writing a short written response. In order to write exemplary responses, they are going to look at a student exemplar (or teacher exemplar) that was written in Unit 1, after they had just begun reading the <i>Narrative</i>. Ask students to follow along silently as a volunteer reads the exemplar aloud. Instruct students to read the 2-point column on the rubric. Ask a volunteer to read the exemplar aloud for a second time. As students read along, encourage them to annotate the exemplar based on whether or not the writer makes valid claims from the text that respond to the prompt, uses evidence from the text to support their claim, and writes in complete sentences. Focus on other aspects of the rubric based on the needs of your class. Distribute the Excerpt 3 constructed response. Note that the supporting materials include an exemplar in case this is useful for you: Excerpt 3 constructed response (answers, for teacher reference). Explain to students that the prompt they respond to tonight is similar to the prompt from Unit 1 because it requires them to support their thinking with evidence from the text. 	<ul style="list-style-type: none"> Exemplars provide a clear vision of expectations for students.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> Excerpt 3 constructed response 	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 4

Supporting Materials



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Excerpt 3 Analysis Note-catcher

Name:

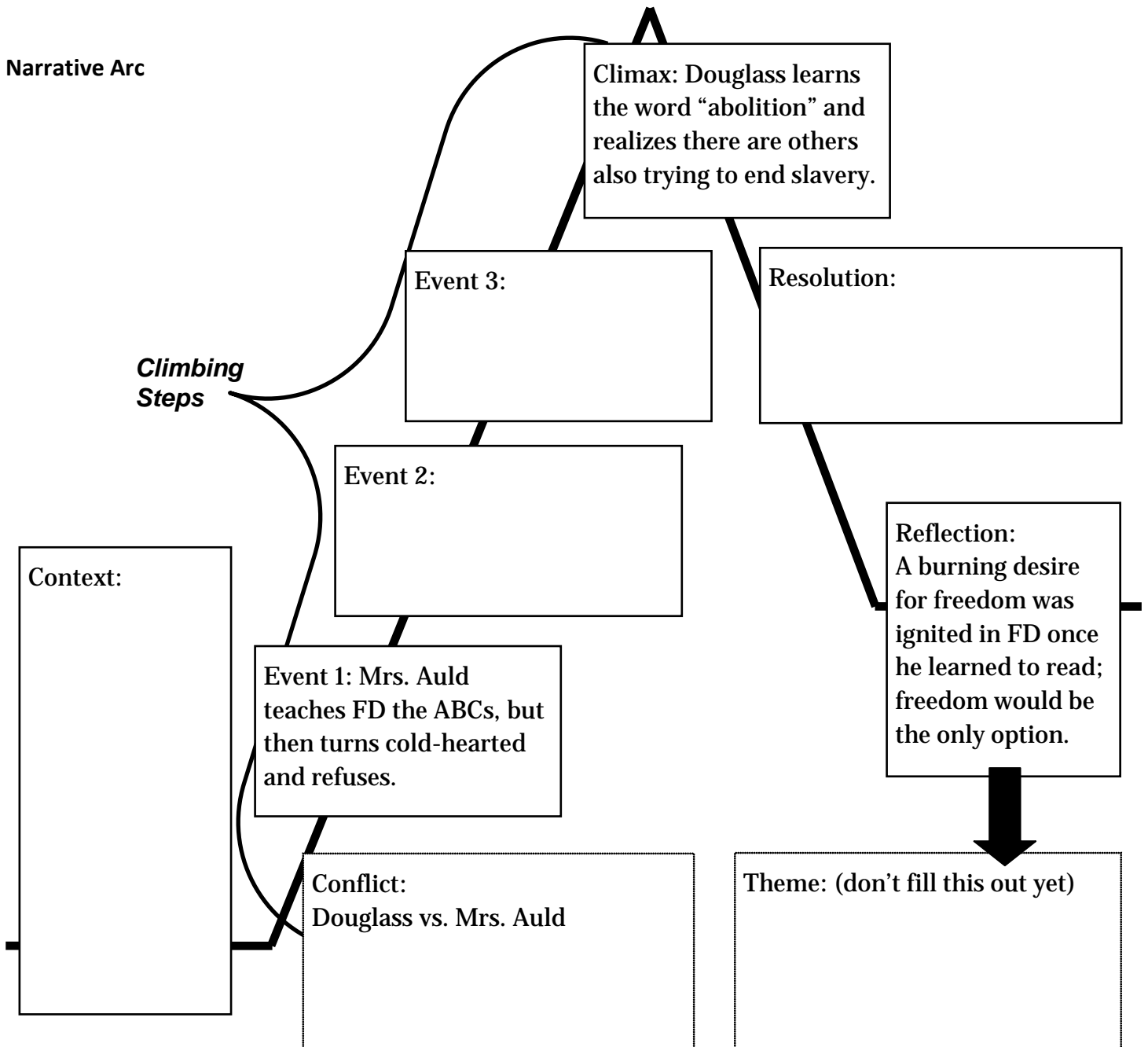
Date:

Learning to Read - *Narrative of the Life of Frederick Douglass*: Chapter 5, Paragraphs 11–12; Chapter 6, Paragraphs 1–4; Chapter 7, Paragraphs 1–6

What does Douglass say? (see narrative arc on the back) <i>What is this excerpt about?</i>		
Position: Why does he say it? <i>Briefly explain the connection between this excerpt and each of the two positions listed below.</i>	Evidence: What words, phrases and sentences show his position? <i>(Choose one or two quotes for each position; give source and briefly state what each refers to.)</i>	Analysis: What is the position that Douglass is trying to disprove? How does this quote prove that this position is incorrect?
Slavery corrupts slave owners		
Slavery was terrible for slaves		



Excerpt 3 Analysis Note-catcher
Narrative Arc



Excerpt Analysis Roles

Name: _____

Date: _____

Independently:

Role 1: Explain the <u>narrative arc</u>.	Context of the story (setting—time in Douglass’s life, place, and characters)
	Conflict (who the conflict is between)
	Climbing steps (four key events)
	Climax (major turning point)
	Conclusion (resolution—the way Douglass overcomes the obstacles; reflection—how Douglass changes because of the obstacles he encounters)
Role 2: Explain <u>slavery corrupts slave owners</u>.	Position: Explain how the excerpt conveys this position.
	Evidence: How does Douglass say it? Write down one or two important quotes and phrases from the text. Explain key people and events and include the paragraph number.
	Analysis: What is the position that Douglass is trying to disprove? How does this quote prove that this position is incorrect?
Role 3: Explain <u>slavery is terrible for slaves</u>.	Position: Explain how the excerpt conveys this position.
	Evidence: How does Douglass say it? Write down one or two important quotes and phrases from the text. Explain key people and events and include the paragraph number.
	Analysis: What is the position that Douglass is trying to disprove? How does this quote prove that this position is incorrect?

Together: Share, revise, and fill in the chart.



Group Work Skits

Name: _____

Date: _____

Scene 1	Student 1: I am working on the narrative arc. Can you both start your sections, so we have time to share afterwards?
	Student 2: What are we supposed to be doing? I was not really listening. (turns to Student 3) Can you help me?
	Student 3: I really want to go shopping at the mall and get some new clothes. What times is this class over?
	Student 1: Let me see your paper (takes paper from Student 2). I am going to just fill out the slavery corrupts slave holders section since you don't know what to do and are taking too long!
	Student 2: But I just need help getting started.
	Student 3: Forget about this work, I'm hungry, do you have any cookies or chips or anything to eat?
	Student 1: But we only have 5 minutes left and we hardly have time to share! Ugh!

Group Work Skits

Name: _____

Date: _____

Scene 2	Student 1: I am going to be working on the narrative arc, can you both get started on your sections, so we have time to share afterwards?
	Student 2: What are we supposed to be doing? I was not really listening. (turns to student 3) Can you help me?
	Student 3: Sure, so your role is to explain why Douglass included the position slavery corrupts slave owners, find two examples from the text that show this position, and finally explain how the evidence helps Douglass disprove an opposing position. You need to write some notes for each one to hold your thinking. You can also use your notes from the purpose section of our second read to get started on the why section if you need more help.
	Student 2: Oh, thanks. That is really helpful. I get it now.
	(Students 2 and 3 work silently)
	Student 2: I am done with my section. Are you done with the narrative arc and slavery is terrible for slaves sections?
	Student 3: I am! (turns to Student 1) Can you go first and explain about the narrative while we take notes?
	Student 1: Sure, I am ready. I will only take a few minutes so you both have time to share also.
	Student 2: I think you forgot to include the characters in the setting.
	Student 3: Oh yeah, you are right. Let me add Douglass, Mr. Auld, Mrs. Auld, and the little street boys.



Group Work Anchor Chart
(For Teacher Reference)

Use these ideas to make sure your class names important group work habits:

- Help each other get started.
 - Share the workload.
 - Check over each other's work.
 - Speak respectfully.
 - Keep talk on topic.
 - Find and fix mistakes together.
 - Use time well
-



Excerpt Analysis Group Assignments

Today, the role assignments are:

Role	Students with number
Narrative arc	
Explain slavery corrupts slave owners	
Explain slavery is terrible for slaves	

GROUP A	Name
Student 1:	
Student 2:	
Student 3:	

GROUP E	Name
Student 1:	
Student 2:	
Student 3:	

GROUP B	
Student 1:	
Student 2:	
Student 3:	

GROUP F	Name
Student 1:	
Student 2:	
Student 3:	

GROUP C	
Student 1:	
Student 2:	
Student 3:	

GROUP G	Name
Student 1:	
Student 2:	
Student 3:	

GROUP D	
Student 1:	
Student 2:	
Student 3:	

GROUP H	Name
Student 1:	
Student 2:	
Student 3:	

Excerpt 3 Analysis Note-catcher
(Answers, for Teacher Reference)

Name: _____

Date: _____

Learning to Read - *Narrative of the Life of Frederick Douglass*: Chapter 5, Paragraphs 11–12; Chapter 6, Paragraphs 1–4; Chapter 7, Paragraphs 1–6

What does Douglass say? (see narrative arc on the back) <i>What is this excerpt about?</i>		
Position: Why does he say it? <i>Briefly explain the connection between this excerpt and each of the two positions listed below.</i>	Evidence: What words, phrases and sentences show his position? <i>(Choose one or two quotes for each position; give source and briefly state what each refers to.)</i>	Analysis: What is the position that Douglass is trying to disprove? How does this quote prove that this position is incorrect?
Slavery corrupts slave owners By showing how Mrs. Auld changed, Douglass shows how kind-hearted people become hardened and cruel once they are slaveholders.	Excerpt 3, Paragraph 6 “Under its influence, the tender heart became stone, and the lamblike disposition gave way to one of tiger-like fierceness. The first step in her downward course was in her ceasing to instruct me.” (describing Mrs. Auld)	People who defend slavery likely believe that slave owners benefit from slavery. Douglass shows how sweet Mrs. Auld suddenly becomes cruel once she has the responsibility of overseeing slaves. She goes from inherently wanting to teach Douglass to being convinced it will minimize her power over him. Slavery corrupted Mrs. Auld.



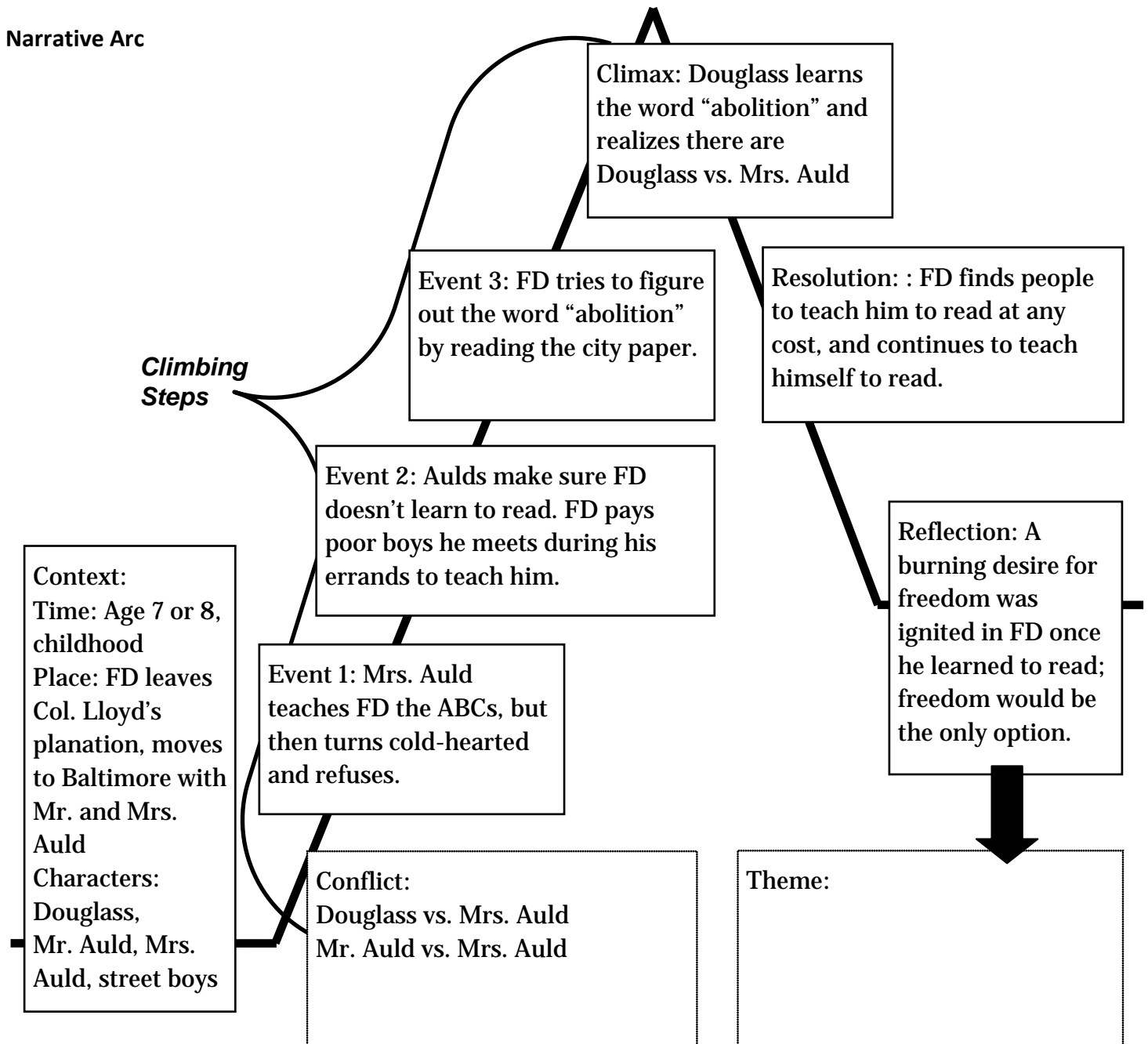
Excerpt 3 Analysis Note-catcher:
(Answers, for Teacher Reference)

<p>Slavery was terrible for slaves</p> <p>By showing how hard it was for Douglass to learn to read, and how important it was, this episode shows that slavery was terrible because slaves were not allowed to learn to read.</p>	<p>Excerpt 3, Paragraph 4</p> <p>“‘Learning would spoil the best nigger in the world. Now,’ said he, ‘if you teach that nigger (speaking of myself) how to read, there would be no keeping him. It would forever unfit him to be a slave.’” (what Mr. Auld said about why slaves shouldn’t learn to read)</p>	<p>People who defend slavery likely believe that slavery was not that bad. This quote shows that slavery attempted to mentally confine people as well as physically confine people. Not allowing slaves to read and write gave owners more control and made it more difficult for slaves to see themselves as equal or defy their owners. The fact that Auld says that learning would make someone unfit to be a slave shows how much enslaving a person denies their humanity.</p>
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Excerpt 3 Analysis Note-catcher:
(Answers, for Teacher Reference)

Narrative Arc



Excerpt 1 Constructed Response
(Answers, for Teacher Reference)

Directions:	Reread Excerpt 1 from Narrative of the Life of Frederick Douglass. Answer the question, “What two things was Douglass deprived of as a child that his audience thinks every child should have?” in at least one paragraph.
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Reminders:	Recycle the prompt.
	Give detailed examples from the text
	Answer all parts of the question.
	Write in complete sentences.

Deprived: not having things that are necessary	Douglass was deprived of two things that his audience likely believed every child should have: parents and knowledge of one’s birthday. Douglass did not live on the same plantation as his mother and as a result rarely got to see her. He wrote, “My mother and I were separated when I was but an infant—before I knew her as my mother.” His mother tried to visit Douglass as often as she could, but she risked getting caught and had to make a long trek to see her son. Douglass equated his mother to a stranger. Another thing that Douglass was deprived of was knowledge of his birthday. Slaves were banned from knowing such information, which served as a mechanism of control. Douglass stated, “By far the larger part of the slaves know as little of their ages as horses know of theirs, and it is the wish of most masters ... to keep their slaves thus ignorant.” Slave holders wanted to keep slaves ignorant of as much information as possible, including their birthdays. Separation from family and being deprived knowledge of one’s birthday allowed slaveholders to prevent slaves from forming identities, and thereby gave them greater control.
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Excerpt 3 Constructed Response

Name:

Date:

Directions:

Reread Excerpt 3 from *Narrative of the Life of Frederick Douglass*. Answer the question, “How did learning to read affect Douglass's feelings about being a slave and why? What specific examples from the text support your thinking?”

Reminders:

Recycle the prompt.

Give detailed examples from the text

Answer all parts of the question.

Write in complete sentences.

Excerpt 3 Constructed Response
(Answers, for Teacher Reference)

Directions:

Reread Excerpt 3 from *Narrative of the Life of Frederick Douglass*. Answer the question, “How did learning to read affect Douglass's feelings about being a slave and why? What specific examples from the text support your thinking?”

Reminders:

Recycle the prompt.

Give detailed examples from the text

Answer all parts of the question.

Write in complete sentences.

Possible answer:

Learning to read affected Douglass’s feelings about being a slave by making him so unhappy with his condition that he became determined to escape from slavery. Through reading, Douglass came to understand his condition better; more specifically, he was able to understand the evil ways of slaveholders. “The more I read, the more I was led to abhor and detest my enslavers.” Douglass also increasingly became unhappy with his lot as he began to read more about the abolition movement that already existed. He stated, “From this time I understood the words abolition and abolitionist, and always drew near when that word was spoken, expecting to hear something of importance to myself and fellow-slaves.” As Douglass learned more about the abolition movement, he felt more empowered to participate in the movement and escape from his current state as a slave.



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 5

The Storyteller's Toolbox and Excerpt 4 First Read



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can compare and contrast different media versions of a literary text (written vs. audio vs. film vs. staged, etc.). I can analyze the impact of the techniques unique to each medium. (RL.7.7)

I can read grade-level literary texts proficiently and independently. (RL.7.10)

I can read above-grade-level texts with scaffolding and support. (RI.7.10)

I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)

Supporting Learning Targets

- I can compare and contrast written and performed versions of *The People Could Fly*.
- I can explain some of the ways a storyteller uses his or her voice and body to bring a story alive.
- I can determine the meaning of words and phrases in an excerpt of *Narrative of the Life of Frederick Douglass*.
- I can reread a complex text to understand it more deeply.

Ongoing Assessment

- Independent reading check-in (optional)



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Independent Reading Check-in (10 minutes)2. Work Time<ol style="list-style-type: none">A. Learning the Tools of a Storyteller (15 minutes)B. Excerpt 4: First Read (15 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Reviewing Excerpt 4: Second Read Questions (5 minutes)4. Homework<ol style="list-style-type: none">A. Complete Excerpt 4 second read questions.B. Read your independent reading book.	<ul style="list-style-type: none">• In the Opening of this lesson, students participate in an independent reading check-in. Use whichever structure you have established with your class to do this. Feel free to use the Independent Reading Status Check (see supporting materials) as an entry task or design an entry task that better meets your needs. For ideas about structuring the independent reading check-in, see the stand-alone document on EngageNY.org: Launching Independent Reading in Grades 6–8: Sample Plan. The routine you have or will establish should support students in checking to see if they met their previous goal and setting a new goal, allow students to talk about their books with a peer, and give you a chance to confer with some students about their reading. By bringing their independent reading into class, this routine both motivates students and holds them accountable. Students should have the opportunity to make powerful connections between their independent reading book and what they are doing in class.• In this lesson, students learn how a storyteller can bring a story to life. They identify the tools of a storyteller by watching <i>The People Could Fly</i> video, as well as listening to the first read through of Excerpt 4 and using the Storyteller's Toolbox anchor chart as a guide. They will refer to this anchor chart over the next several lessons as they watch stories performed and perform stories themselves.• If you do not have a copy of <i>The People Could Fly</i>, you can use whatever materials you used in Unit 1, Lesson 1 to share this story. In several parts of this lesson, students revisit the story they heard in that lesson and then analyze how a storyteller brings that part to life. Rather than reading the text, you can remind students of the events in the story or replay that part of the audio version (one of the options provided in Unit 1, Lesson 1). If you are using an alternative to this text, preview Work Time A carefully to make sure you know which parts of the story you will review with students.• Consider sharing brief biographical information about Virginia Hamilton (see supporting materials), who drew on oral tradition to write this powerful story.• Following their work on storytelling, students begin to unpack Excerpt 4 from the <i>Narrative</i>, which recounts Douglass's fight with Covey. Students may notice the ways in which this text compares to and contrasts with <i>Frederick Douglass: The Last Day of Slavery</i>. Encourage this analysis, as they will be making their own decisions in Unit 3 about how to retell a particular episode from Douglass's life.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• As noted in the Unit 2 Overview, use your professional judgment to determine the pace of your students' movement through this excerpt. Excerpt 4 is lengthy, and students are completing some of the second read questions for homework. If your students are not able to comprehend the text well under these circumstances, consider slowing down. You could take another day or two to work with Excerpt 4 instead of moving on to Excerpt 5 in Lesson 9. If you decide to do this, do not have students complete the second read questions for homework; instead, do this during class in Lesson 6 and adjust subsequent lessons accordingly. When students are working on the text in class, you may wish to work with a small group of struggling students who need additional support.• In advance: Preview Excerpt 4 and plan when and how you will use tools from the Storyteller's Toolbox anchor chart during your read-aloud. This should not add too much time to your read-aloud; you might consolidate your use of the tools in the first several paragraphs.• In advance: Check the audio for <i>The People Could Fly</i>, as the volume is rather low on the video.• Post: Learning targets.



Lesson Vocabulary	Materials
compare, contrast, rekindled, revived, field hand, endurance, scarce, saving-fodder time, faculty, cunning, detection, dregs, breaking, languished, disposition, brute, leisure, stupor, wretched, take my life, intimidated, epoch, fanning wheat, attended with, hopper, immense, hastily, hands, gaining my feet, slat, comply, afforded, unaccountable, fell in with, course to pursue, solemnity, render, rejected, disposed, bade, singular conduct, virtue, curry, engaged, spring, assurance, quailed, strove, rekindled, expiring embers, revived, gratification, triumph, compensation, repelled, resurrection	<ul style="list-style-type: none"> Independent Reading Status Check (optional; one per student) <i>The People Could Fly</i> (book; from Unit 1, Lesson 1; for teacher reference; see teaching notes for alternatives) Virginia Hamilton: Quick Facts (for teacher reference) Computer <i>The People Could Fly</i> video (http://www.youtube.com/watch?v=o0C151dnDqg) Document camera Storyteller's Toolbox anchor chart (new; teacher-created; see supporting materials) Storyteller's Toolbox anchor chart, student version (one per student) Equity sticks Excerpt 4 Text and Questions: The Fight with Covey (one per student and one to display) Excerpt 4 Close Reading Guide, Second Read (for teacher reference) Reference Sheet: Roots, Prefixes, and Suffixes (from Unit 1, Lesson 7)

Opening	Meeting Students' Needs
<p>A. Independent Reading Check-in (10 minutes)</p> <ul style="list-style-type: none"> Use this time for an independent reading check-in, using whichever routine you have established with your class. For ideas, see the stand-alone document on EngageNY.org: Launching Independent Reading in Grades 6–8: Sample Plan. Remember that in this time: <ul style="list-style-type: none"> Students need time to talk with a peer about their book. You need a chance to confer with students about their reading (you will confer with a few each time, working your way through the class over several weeks). Students need to check in to see if they met their last goal and set a new goal. You may wish to use the Independent Reading Status Check during this part of the lesson. 	<ul style="list-style-type: none"> Consider how you might provide additional support to students whose independent reading check-in suggests they are not successfully engaging with a text.



Work Time	Meeting Students' Needs
<p>A. Learning the Tools of a Storyteller (15 minutes)</p> <ul style="list-style-type: none"> • Direct students' attention to the posted learning targets. Ask for a volunteer to read them aloud. • Cold call a student to define the words <i>compare</i> and <i>contrast</i>. Ask: <ul style="list-style-type: none"> * "How is reading a story similar to and different from listening to that story told by a storyteller?" Accept all reasonable responses. • Explain that today students will see someone tell parts of a book they read in Unit 1: <i>The People Could Fly</i>. This version of the story is told a little differently from the picture book, but it starts out similarly. • Reread the first several pages of <i>The People Could Fly</i> aloud (through the page that explains how the people from Africa lost their wings in the slave ships). • Consider sharing brief biographical information about Hamilton (see Virginia Hamilton: Quick Facts). • Tell students they will now watch this same part of the story told by a master storyteller, Joslyn Duncan. They should watch Duncan closely to notice what she does with her voice and her body to tell the story. • Use the computer to play the clip of <i>The People Could Fly</i> video (http://www.youtube.com/watch?v=o0C151dnDqg) from 0:00 to 1:00 and then pause. (Note: The volume is low on this video. Make sure you have speakers or some way to project the sound.) • Ask students what they noticed, using probing questions, such as: <ul style="list-style-type: none"> * "What do you notice Ms. Duncan doing with her voice?" • Listen for: "She is singing parts," and "She is talking louder and softer and with lots of emotion." <ul style="list-style-type: none"> * "What do you notice Ms. Duncan doing with her body?" • Listen for: "She makes her arms into wings and acts out flying. This helps to visually reinforce what's going on in the story." <ul style="list-style-type: none"> * "What do you notice Ms. Duncan doing with her face?" • Listen for students to notice that it's highly expressive. • Point out that the storyteller doesn't just use these tools to be entertaining, but to reinforce meaning and emphasize certain powerful lines. When they are emphasized, they become memorable and linger in the memory of the listener longer. Therefore, the storyteller doesn't emphasize every line equally, but carefully chooses lines to call attention to. 	<ul style="list-style-type: none"> • Many students will benefit from seeing questions posted on the board or via a document camera, but reveal questions one at a time to keep students focused on the question at hand.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Direct students' attention to the document camera. Post the Storyteller's Toolbox anchor chart and distribute the Storyteller's Toolbox anchor chart, student version. • Point out that this chart captures the thinking students just did about how a storyteller uses her voice and body to bring a story alive. It has questions students can ask themselves about why a storyteller does what she does, and also a reminder of why a storyteller might do these things (at the bottom). • Tell students that now they will practice using the Storyteller's Toolbox anchor chart to analyze other parts of this video. • Remind students that in <i>The People Could Fly</i>, the overseer whips the young woman (named Sarah in the book and Leticia in the storyteller's version) and then she rises up and all the people fly away. They will now watch this same part in the storyteller's version: • Watch <i>The People Could Fly</i> video from 4:00–5:42. • Ask probing questions such as: <ul style="list-style-type: none"> * "What do you notice Ms. Duncan doing with her body?" • Listen for: "She is pantomiming the action of being whipped," "She steps back when she is talking about the slaves that were hanging back and not helping," and "She lifts her arms and wings." <ul style="list-style-type: none"> * "What do you notice Ms. Duncan doing with her face?" • Listen for students to notice that it's highly expressive. <ul style="list-style-type: none"> * "Why would this part of the story be emphasized by the storyteller? Why is it important?" • Listen for students to say that this is the climax of the story. • Watch the rest of <i>The People Could Fly</i> video from 5:42–6:24. • Ask: <ul style="list-style-type: none"> * "What does Ms. Duncan do with her voice or her body to bring this part of the story to life?" • Listen for students to note the tools on the Storyteller Toolbox anchor chart. <ul style="list-style-type: none"> * "What word(s) or phrase(s) echo in your mind from this last clip? How did Ms. Duncan emphasize this word or phrase? Why would she emphasize this?" • Listen for students to recognize that the word "freedom" and the phrase "the people could fly" are emphasized. 	



Work Time (continued)	Meeting Students' Needs
<p>B. Excerpt 4: First Read (15 minutes)</p> <ul style="list-style-type: none">• Tell students that today they will start a new excerpt from the <i>Narrative</i>: the one that includes Douglass's fight with Covey. Remind them that this event was the focus of <i>Frederick Douglass: The Last Day of Slavery</i>, which they read in Lesson 1.• Ask students to turn and talk:<ul style="list-style-type: none">* "Who are the main characters in this story? What is the conflict?"• Use the equity sticks to call on several students to share out.• Tell them that Excerpt 4, like <i>The Last Day of Slavery</i>, is a powerful story. The author of <i>The Last Day of Slavery</i> based his book on Douglass's <i>Narrative</i>, but he took some license—he did not tell the story exactly as Douglass does. Both are powerful stories, but students will notice differences between them.• Display and distribute Excerpt 4 text and questions.• Ask students to follow along silently as you read Excerpt 4 aloud.• As you read, deliberately use the tools from the Storyteller's Toolbox anchor chart. Pause to ask:<ul style="list-style-type: none">* "What did you notice about my voice or my body? What did I do?"• As students answer, point to the correct part of the Storyteller's Toolbox anchor chart and push them to explain how the choice you made as a storyteller added to the meaning or power of the story.	<ul style="list-style-type: none">• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency and comprehension for students: They are hearing a strong reader read the text aloud with accuracy and expression, and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students follow along silently in their heads as you read the text aloud.



Closing and Assessment	Meeting Students' Needs
<p>A. Reviewing Excerpt 4 Second Read Questions (5 minute)</p> <ul style="list-style-type: none">• Use the Excerpt 4 Close Reading Guide, Second Read to model and provide practice in using context clues to figure out unusual meanings of familiar words in the first few paragraphs.• Tell students that their homework is to complete the Excerpt 4 second read questions. Remind them that they will need their Reference Sheet: Roots, Prefixes, and Suffixes to do this.	<ul style="list-style-type: none">• The teacher may offer selected, shorter passages to specific groups based on the readiness and needs of the group. This provides an opportunity for students to read a complex text within the seventh-grade-level span, but differentiates the length of the text, not the complexity.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete Excerpt 4 second read questions.• Read your independent reading book.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 5

Supporting Materials



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Independent Reading Status Check

Name:

Date:

Did you meet your independent reading goal for today's check-in?	
If yes, what helped you do that?	
If no, what got in your way? How can I help you?	



Virginia Hamilton: Quick Facts
(For Teacher Reference)

- Virginia Esther Hamilton was born on March 12, 1934, in Yellow Springs, Ohio.
- In 1958, she moved to New York City to follow her dream of becoming a published author.
- Hamilton wrote and published 41 books in many different genres including folktales, mysteries, science fiction, realistic fiction, and biographies.
- Her books have a strong focus on African American memory, tradition, and history.
- Hamilton has won every major award for children's literature.

<http://www.virginiahamilton.com/biography/>

<http://www.biography.com/people/virginia-hamilton-21106647>



Storyteller's Toolbox Anchor Chart

Name: _____

Date: _____

Voice	Body
Tone and volume <ul style="list-style-type: none">How does the storyteller's tone reinforce emotion?Is the storyteller talking loudly? When is the storyteller talking softly?	Facial expression <ul style="list-style-type: none">Is the storyteller's face mirroring the emotion behind the story?Is the storyteller's face helping me picture the character?
Speed <ul style="list-style-type: none">Why is the storyteller speeding up or slowing down her voice?	Hand and body motions <ul style="list-style-type: none">How do the hand motions mimic or reinforce the words?
Repetition <ul style="list-style-type: none">What is the storyteller repeating? Why is this an important phrase to remember?	
A storyteller uses these tools in order to: Reinforce the action of the story Reinforce or mirror emotion of the characters Help the listener picture the action	



Excerpt 4 Text and Questions: The Fight with Covey

Narrative of the Life of Frederick Douglass

Name: _____

Date: _____

Chapter 10, Paragraphs 1–3, 5, 6, 10–13

Background: When he was 16, Douglass was sent to a new master, Thomas Auld, who owned a plantation in St. Michael’s, Maryland. Auld found Douglass defiant, and rented him out for one year to a nearby farmer, Edward Covey, who had a reputation for “breaking” slaves.

Text	Second Read Questions	Third Read Questions
1. I had left Master Thomas's house, and went to live with Mr. Covey, on the 1st of January, 1833. I was now, for the first time in my life, a field hand .	Field hand —someone who works in the fields on a farm	



Excerpt 4 Text and Questions: The Fight with Covey
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>2. I lived with Mr. Covey one year. During the first six months, of that year, scarce a week passed without his whipping me. I was seldom free from a sore back. My awkwardness was almost always his excuse for whipping me. We were worked fully up to the point of endurance. Long before day we were up, our horses fed, and by the first approach of day we were off to the field with our hoes and ploughing teams. Mr. Covey gave us enough to eat, but scarce time to eat it. We were often less than five minutes taking our meals. We were often in the field from the first approach of day till its last lingering ray had left us; and at saving-fodder time, midnight often caught us in the field binding blades.</p>	<p>Scarce—barely</p> <p>Endurance—the capacity to do something difficult for a long time</p> <p>Saving-fodder time—the weeks in the year when they were cutting the hay and storing it for winter</p> <p>1. Why does Douglass say that the slaves were worked up to the point of <i>endurance</i>?</p>	<p>1. What type of figurative language does the phrase “midnight often caught us” use?</p> <p>A. metaphor</p> <p>B. simile</p> <p>C. allusion</p> <p>D. personification</p>



Excerpt 4 Text and Questions: The Fight with Covey

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>3. Covey would be out with us. The way he used to stand it, was this. He would spend the most of his afternoons in bed. He would then come out fresh in the evening, ready to urge us on with his words, example, and frequently with the whip. Mr. Covey was one of the few slaveholders who could and did work with his hands. He was a hard-working man. He knew by himself just what a man or a boy could do. There was no deceiving him. His work went on in his absence almost as well as in his presence; and he had the faculty of making us feel that he was ever present with us. This he did by surprising us. He seldom approached the spot where we were at work openly, if he could do it secretly. He always aimed at taking us by surprise.</p>	<p>2. What does it mean to “urge us on with ... the whip?”</p> <p>Faculty—</p>	<p>2. Why does Douglass use the word <i>cunning</i> to describe Covey, rather than intelligence or effectiveness? How does that connect to his purpose in telling this story?</p>



Excerpt 4 Text and Questions: The Fight with Covey
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>Such was his cunning, that we used to call him, among ourselves, "the snake." When we were at work in the cornfield, he would sometimes crawl on his hands and knees to avoid detection, and all at once he would rise nearly in our midst, and scream out, "Ha, ha! Come, come! Dash on, dash on!" This being his mode of attack, it was never safe to stop a single minute. His comings were like a thief in the night. He appeared to us as being ever at hand. He was under every tree, behind every stump, in every bush, and at every window, on the plantation.</p>	<p>Cunning—</p> <p>Detection—</p> <p>3. How did Covey make sure that the slaves were working hard all the time?</p>	



Excerpt 4 Text and Questions: The Fight with Covey

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>4. If at any one time of my life more than another, I was made to drink the bitterest dregs of slavery, that time was during the first six months of my stay with Mr. Covey. We were worked in all weathers. It was never too hot or too cold; it could never rain, blow, hail, or snow too hard for us to work in the field. Work, work, work, was scarcely more the order of the day than of the night. The longest days were too short for him, and the shortest nights too long for him. I was somewhat unmanageable when I first went there, but a few months of this discipline tamed me. Mr. Covey succeeded in breaking me. I was broken in body, soul, and spirit.</p>	<p>Dregs—the last, usually not very good tasting, sips of a drink</p> <p>Breaking—</p>	<p>“The longest days were too short for him, and the shortest nights too long for him.”</p> <p>3. What is the name for this type of figurative language? What does this sentence mean? How does it help Douglass make his point about Covey?</p>



Excerpt 4 Text and Questions: The Fight with Covey

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>My natural elasticity was crushed, my intellect languished, the disposition to read departed, the cheerful spark that lingered about my eye died; the dark night of slavery closed in upon me; and behold a man transformed into a brute!</p>	<p>Languished—did poorly</p> <p>4. The word “disposition” means tendency or frame of mind. What prefix does it use? What root?</p> <p>Brute—a beast</p> <p>5. How did working for Covey affect Douglass?</p>	<p>4. Douglass says that the “dark night of slavery closed in on me.” What device from the poet’s toolbox is he using? Why is darkness a powerful image here?</p> <p>a. simile b. metaphor c. personification d. apostrophe</p>



Excerpt 4 Text and Questions: The Fight with Covey
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>5. Sunday was my only leisure time. I spent this in a sort of beast-like stupor, between sleep and wake, under some large tree. At times I would rise up, a flash of energetic freedom would dart through my soul, accompanied with a faint beam of hope, that flickered for a moment, and then vanished. I sank down again, mourning over my wretched condition. I was sometimes prompted to take my life, and that of Covey, but was prevented by a combination of hope and fear. My sufferings on this plantation seem now like a dream rather than a stern reality.</p>	<p>Leisure—</p> <p>Stupor—</p> <p>Wretched—</p> <p>Take my life—kill myself</p> <p>6. What did Douglass do on Sundays?</p>	



Excerpt 4 Text and Questions: The Fight with Covey

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
6. I have already intimated that my condition was much worse during the first six months of my stay at Mr. Covey's, than in the last six. The circumstances leading to the change in Mr. Covey's course toward me form an epoch in my humble history. You have seen how a man was made a slave; you shall see how a slave was made a man.	Intimated —suggested Epoch —important period of time	“You have seen how a man was made a slave; you shall see how a slave was made a man.” 5. How does this sentence preview the rest of the story? What does Douglass want his audience to pay attention to?



Excerpt 4 Text and Questions: The Fight with Covey

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>7. On one of the hottest days of the month of August 1833, Bill Smith, William Hughes, a slave named Eli, and myself, were engaged in fanning wheat. Hughes was clearing the fanned wheat from before the fan. Eli was turning, Smith was feeding, and I was carrying wheat to the fan. The work was simple, requiring strength rather than intellect; yet, to one entirely unused to such work, it came very hard. About three o'clock of that day, I broke down; my strength failed me; I was seized with a violent aching of the head, attended with extreme dizziness; I trembled in every limb. Finding what was coming, I nerved myself up, feeling it would never do to stop work. I stood as long as I could stagger to the hopper with grain. When I could stand no longer, I fell, and felt as if held down by an immense weight.</p>	<p>Fanning wheat—a process of separating the grain part of the wheat from the stalk it grew on, by using a fanning device</p> <p>Attended with—accompanied by</p> <p>Hopper—the place in the machine where Douglass was loading the wheat</p> <p>Immense—</p> <p>7. Why did Douglass stop working?</p>	<p>6. In this paragraph, Douglass describes how terrible he was feeling. List three words or phrases that help create the mood in this paragraph.</p>



Excerpt 4 Text and Questions: The Fight with Covey
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
The fan of course stopped; everyone had his own work to do; and no one could do the work of the other and have his own go on at the same time.		
8. Mr. Covey was at the house, about one hundred yards from the treading-yard where we were fanning. On hearing the fan stop, he left immediately, and came to the spot where we were. He hastily inquired what the matter was. Bill answered that I was sick, and there was no one to bring wheat to the fan. I had by this time crawled away under the side of the post and rail-fence by which the yard was enclosed, hoping to find relief by getting out of the sun. He then asked where I was. He was told by one of the hands .	Hastily —quickly Hands —workers	7. Why does Douglass describe the kick Covey gave him as “savage” and not “hard”? How does that contribute to the description of the events?



Excerpt 4 Text and Questions: The Fight with Covey
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>He came to the spot, and, after looking at me awhile, asked me what was the matter. I told him as well as I could, for I scarce had strength to speak. He then gave me a savage kick in the side, and told me to get up. I tried to do so, but fell back in the attempt. He gave me another kick, and again told me to rise. I again tried, and succeeded in gaining my feet; but, stooping to get the tub with which I was feeding the fan, I again staggered and fell. While down in this situation, Mr. Covey took up the hickory slat with which Hughes had been striking off the half-bushel measure, and with it gave me a heavy blow upon the head, making a large wound, and the blood ran freely; and with this again told me to get up. I made no effort to comply, having now made up my mind to let him do his worst.</p>	<p>Gaining my feet—standing up</p> <p>Slat—piece of wood</p> <p>Comply—obey</p> <p>8.What did Covey do to Douglass when he found him in the shade?</p>	



Excerpt 4 Text and Questions: The Fight with Covey

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
In a short time after receiving this blow, my head grew better. Mr. Covey had now left me to my fate.		

Douglass at this point decided to go to his master (Thomas Auld, who had rented him to Covey for one year) and ask for help. He walked to his master's, but his master sent him back to Covey the next morning.



Excerpt 4 Text and Questions: The Fight with Covey
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>9. I reached Covey's about nine o'clock; and just as I was getting over the fence that divided Mrs. Kemp's fields from ours, out ran Covey with his cowskin, to give me another whipping. Before he could reach me, I succeeded in getting to the cornfield; and as the corn was very high, it afforded me the means of hiding. He seemed very angry, and searched for me a long time. My behavior was altogether unaccountable. He finally gave up the chase, thinking, I suppose, that I must come home for something to eat; he would give himself no further trouble in looking for me. I spent that day mostly in the woods, having the alternative before me,—to go home and be whipped to death, or stay in the woods and be starved to death.</p>	<p>Afforded—</p> <p>Unaccountable—unable to be explained</p> <p>9. What problem would Douglass face if he did not return to Covey?</p>	



Excerpt 4 Text and Questions: The Fight with Covey
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>10. That night, I fell in with Sandy Jenkins, a slave with whom I was somewhat acquainted. Sandy had a free wife who lived about four miles from Mr. Covey's; and it being Saturday, he was on his way to see her. I told him my circumstances, and he very kindly invited me to go home with him. I went home with him, and talked this whole matter over, and got his advice as to what course it was best for me to pursue. I found Sandy an old adviser. He told me, with great solemnity, I must go back to Covey; but that before I went, I must go with him into another part of the woods, where there was a certain <i>root</i>, which, if I would take some of it with me, carrying it <i>always on my right side</i>, would render it impossible for Mr. Covey, or any other white man, to whip me.</p>	<p>Fell in with—ran into and spent time with</p> <p>Course to pursue—plan to follow</p> <p>Solemnity—seriousness</p> <p>Render—</p>	



Excerpt 4 Text and Questions: The Fight with Covey

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>He said he had carried it for years; and since he had done so, he had never received a blow, and never expected to while he carried it. I at first rejected the idea, that the simple carrying of a root in my pocket would have any such effect as he had said, and was not disposed to take it; but Sandy impressed the necessity with much earnestness, telling me it could do no harm, if it did no good. To please him, I at length took the root, and, according to his direction, carried it upon my right side.</p>	<p>Rejected—</p> <p>10. Disposition (Paragraph 4) is a noun, meaning tendency or frame of mind. Disposed is the verb. What does it mean?</p> <p>11. What does Sandy tell Douglass he should do?</p>	



Excerpt 4 Text and Questions: The Fight with Covey
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>11. This was Sunday morning. I immediately started for home; and upon entering the yard gate, out came Mr. Covey on his way to meeting. He spoke to me very kindly, bade me drive the pigs from a lot nearby, and passed on towards the church. Now, this singular conduct of Mr. Covey really made me begin to think that there was something in the ROOT which Sandy had given me; and had it been on any other day than Sunday, I could have attributed the conduct to no other cause than the influence of that root; and as it was, I was half inclined to think the <i>root</i> to be something more than I at first had taken it to be. All went well till Monday morning. On this morning, the virtue of the ROOT was fully tested.</p>	<p>Bade—told</p> <p>Singular conduct—unusual behavior</p> <p>Virtue—power</p> <p>12. How does Covey behave towards Douglass when he first arrives back at the farm?</p>	<p>8. Why does Douglass end the paragraph with the sentence: “On this morning, the virtue of the ROOT was fully tested?”</p>



Excerpt 4 Text and Questions: The Fight with Covey
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
12. Long before daylight, I was called to go and rub, curry , and feed, the horses. I obeyed, and was glad to obey. But whilst thus engaged , whilst in the act of throwing down some blades from the loft, Mr. Covey entered the stable with a long rope; and just as I was half out of the loft, he caught hold of my legs, and was about tying me. As soon as I found what he was up to, I gave a sudden spring , and as I did so, he holding to my legs, I was brought sprawling on the stable floor. Mr. Covey seemed now to think he had me, and could do what he	Curry —comb and brush Engaged —busy Spring —jump	9. What details does Douglass provide that portray Covey as a bully and not a fair fighter?



Excerpt 4 Text and Questions: The Fight with Covey
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>pleased; but at this moment—from whence came the spirit I don't know—I resolved to fight; and, suiting my action to the resolution, I seized Covey hard by the throat; and as I did so, I rose. He held on to me, and I to him. My resistance was so entirely unexpected that Covey seemed taken all aback. He trembled like a leaf. This gave me assurance, and I held him uneasy, causing the blood to run where I touched him with the ends of my fingers. Mr. Covey soon called out to Hughes for help. Hughes came, and, while Covey held me, attempted to tie my right hand. While he was in the act of doing so, I watched my chance, and gave him a heavy kick close under the ribs. This kick fairly sickened Hughes, so that he left me in the hands of Mr. Covey.</p>	<p>13. How does the fight between Douglass and Covey start?</p> <p>14. Paraphrase the sentence that shows Douglass's response: "Mr. Covey seemed now to think he had me, and could do what he pleased; but at this moment—from whence came the spirit I don't know—I resolved to fight; and, suiting my action to the resolution, I seized Covey hard by the throat; and as I did so, I rose."</p> <p>Assurance—confidence</p>	



Excerpt 4 Text and Questions: The Fight with Covey

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>This kick had the effect of not only weakening Hughes, but Covey also. When he saw Hughes bending over with pain, his courage quailed. He asked me if I meant to persist in my resistance. I told him I did, come what might; that he had used me like a brute for six months, and that I was determined to be used so no longer.</p>	<p>Quailed—weakened, became less</p>	
<p>13. With that, he strove to drag me to a stick that was lying just out of the stable door. He meant to knock me down. But just as he was leaning over to get the stick, I seized him with both hands by his collar, and brought him by a sudden snatch to the ground. By this time, Bill came. Covey called upon him for assistance. Bill wanted to know what he could do.</p>	<p>Strove—</p>	<p>10. Why does Douglass describe Covey as “puffing and blowing at a great rate?”</p>



Excerpt 4 Text and Questions: The Fight with Covey

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>Covey said, “Take hold of him, take hold of him!” Bill said his master hired him out to work, and not to help to whip me; so he left Covey and myself to fight our own battle out. We were at it for nearly two hours. Covey at length let me go, puffing and blowing at a great rate, saying that if I had not resisted, he would not have whipped me half so much. The truth was, that he had not whipped me at all. I considered him as getting entirely the worst end of the bargain; for he had drawn no blood from me, but I had from him. The whole six months afterwards that I spent with Mr. Covey, he never laid the weight of his finger upon me in anger. He would occasionally say he didn't want to get hold of me again. “No,” thought I, “you need not; for you will come off worse than you did before.”</p>	<p>15. What does Bill do that helps Douglass?</p> <p>16. How does the fight end?</p> <p>17. Why doesn't Covey try to whip Douglass again?</p>	<p>10. Why does Douglass describe Covey as “puffing and blowing at a great rate?”</p>



Excerpt 4 Text and Questions: The Fight with Covey
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>14. This battle with Mr. Covey was the turning-point in my career as a slave. It rekindled the few expiring embers of freedom, and revived within me a sense of my own manhood. It recalled the departed self-confidence, and inspired me again with a determination to be free. The gratification afforded by the triumph was a full compensation for whatever else might follow, even death itself. He only can understand the deep satisfaction which I experienced, who has himself repelled by force the bloody arm of slavery. I felt as I never felt before. It was a glorious resurrection, from the tomb of slavery, to the heaven of freedom. My long-crushed spirit rose, cowardice departed, bold defiance took its place;</p>	<p>Rekindled—</p> <p>Expiring embers—the last coals of a fire, just going out</p> <p>Revived—</p> <p>Gratification—pleasure, satisfaction</p> <p>Triumph—victory</p> <p>Compensation—payment</p> <p>Repelled—</p> <p>Resurrection—rebirth</p>	<p>11. Why does Douglass refer to the fight as a “resurrection?” To what is he alluding? Why would this appeal to his audience?</p>



Excerpt 4 Text and Questions: The Fight with Covey

Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
and I now resolved that, however long I might remain a slave in form, the day had passed forever when I could be a slave in fact. I did not hesitate to let it be known of me, that the white man who expected to succeed in whipping, must also succeed in killing me.	18. Why was the fight with Covey important for Douglass?	<i>“I now resolved that, however long I might remain a slave in form, the day had passed forever when I could be a slave in fact.”</i> 12. What does that mean? How does the rest of the paragraph support it?
15. From this time I was never again what might be called fairly whipped, though I remained a slave four years afterwards. I had several fights, but was never whipped.		

Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.



Excerpt 4 Text and Questions: The Fight with Covey

Narrative of the Life of Frederick Douglass

Whole Excerpt

PURPOSE: How does this excerpt support the two positions Douglass held about slavery that are listed below?

1. Slavery is terrible for slaves.

2. Slavery corrupts slave holders.



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

“The Fight with Covey” in *Narrative of the Life of Fredrick Douglass*, Chapter 10, Paragraphs 1–3, 5, 6, 10–13 (some are shortened; some are divided into several paragraphs)

Background: When he was 16, Douglass was sent to a new master, Thomas Auld, who owned a plantation in St. Michael’s, Maryland. Auld found Douglass defiant, and rented him out for one year to a nearby farmer, Edward Covey, who had a reputation for “breaking” slaves.

Directions for second read: The summary version

- * Model how a word can have many different meanings using the word “faculty.”
- * Students work in pairs to determine the meaning of breaking (Paragraph 3) and debrief.
- * Students complete the remainder of the questions for homework.
- * Review in Lesson 6, focusing on questions 3, 5, 9, 13, 14, 16–18, and any vocabulary that was particularly challenging.

Text	Second Read Questions	Teacher Directions
1. I had left Master Thomas's house, and went to live with Mr. Covey, on the 1st of January, 1833. I was now, for the first time in my life, a field hand .	Field hand —someone who works in the fields on a farm	



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>2. I lived with Mr. Covey one year. During the first six months, of that year, scarce a week passed without his whipping me. I was seldom free from a sore back. My awkwardness was almost always his excuse for whipping me. We were worked fully up to the point of endurance. Long before day we were up, our horses fed, and by the first approach of day we were off to the field with our hoes and ploughing teams. Mr. Covey gave us enough to eat, but scarce time to eat it. We were often less than five minutes taking our meals. We were often in the field from the first approach of day till its last lingering ray had left us; and at saving-fodder time, midnight often caught us in the field binding blades.</p>	<p>Scarce—<i>barely</i></p> <p>Endurance—<i>the capacity to do something difficult for a long time</i></p> <p>Saving-fodder time—<i>the weeks in the year when they were cutting the hay and storing it for winter</i></p>	<p>Remind students that as they read this excerpt, they will use context clues to determine the meaning of words in context. Remind them that words often have many meanings, and that meanings often shift over time; they should focus on determining the meaning of the word as Douglass is using it.</p>



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
	<p>1. Why does Douglass say that the slaves were worked up to the point of <i>endurance</i>?</p> <p>The slaves worked very long hours, with almost no breaks. If they had been worked any harder, they would not have been able to endure it.</p>	<p>Direct students' attention to the word <i>faculty</i> in Paragraph 3 and think aloud about how you would determine its meaning in context, making sure to explain that the definition you know for faculty (a group of teachers or professors at a given school) clearly doesn't fit here, so you are figuring out a different meaning for the word.</p> <p>Direct students to work with a partner to determine the meaning of <i>breaking</i> in Paragraph 3. Circulate to listen in and prompt as needed.</p>



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
		<p>Quickly debrief. If you feel your students need more guided practice, consider asking them to look at ahead at the second sentence of paragraph 5, and ask them which set of context clues would help them figure out the meaning of the word <i>stupor</i>.</p> <p>Choices:</p> <ul style="list-style-type: none">a. tree, rise, freedomb. sleep, wake, beast-likec. leisure, rise, soul <p>Remind students to continue using these strategies as they complete their homework.</p>



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>3. Covey would be out with us. The way he used to stand it, was this.</p> <p>He would spend the most of his afternoons in bed. He would then come out fresh in the evening, ready to urge us on with his words, example, and frequently with the whip. Mr. Covey was one of the few slaveholders who could and did work with his hands. He was a hard-working man. He knew by himself just what a man or a boy could do. There was no deceiving him. His work went on in his absence almost as well as in his presence; and he had the faculty of making us feel that he was ever present with us. This he did by surprising us. He seldom approached the spot where we were at work openly, if he could do it secretly. He always aimed at taking us by surprise.</p>	<p>2. What does it mean to “urge us on with ... the whip?”</p> <p>To make the slaves work harder by whipping them.</p> <p>Faculty—ability</p>	



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>Such was his cunning, that we used to call him, among ourselves, "the snake." When we were at work in the cornfield, he would sometimes crawl on his hands and knees to avoid detection, and all at once he would rise nearly in our midst, and scream out, "Ha, ha! Come, come! Dash on, dash on!" This being his mode of attack, it was never safe to stop a single minute. His comings were like a thief in the night. He appeared to us as being ever at hand. He was under every tree, behind every stump, in every bush, and at every window, on the plantation.</p>	<p>Cunning—cleverness in deceiving other people</p> <p>Detection—being seen</p> <p>3. How did Covey make sure that the slaves were working hard all the time?</p> <p>He snuck around and watched them secretly, then jumped out. They always thought he might be watching, even if they could not see him.</p>	



Excerpt 4 Second Read Close Reading Guide
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>4. If at any one time of my life more than another, I was made to drink the bitterest dregs of slavery, that time was during the first six months of my stay with Mr. Covey. We were worked in all weathers. It was never too hot or too cold; it could never rain, blow, hail, or snow too hard for us to work in the field. Work, work, work, was scarcely more the order of the day than of the night. The longest days were too short for him, and the shortest nights too long for him. I was somewhat unmanageable when I first went there, but a few months of this discipline tamed me. Mr. Covey succeeded in breaking me. I was broken in body, soul, and spirit.</p>	<p>Dregs—<i>the last, usually not very good tasting, sips of a drink</i></p> <p>Breaking—crushing his spirit and defiance</p>	



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>My natural elasticity was crushed, my intellect languished, the disposition to read departed, the cheerful spark that lingered about my eye died; the dark night of slavery closed in upon me; and behold a man transformed into a brute!</p>	<p>Languished: <i>did poorly</i></p> <p>4. The word <i>disposition</i> means tendency or frame of mind. What prefix does it use? What root?</p> <p>Prefix: dis Root: pos</p> <p>Brute—<i>a beast</i></p> <p>5. How did working for Covey affect Douglass?</p> <p>It affected him very badly: he stopped reading and thinking and lost hope.</p>	



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>5. Sunday was my only leisure time. I spent this in a sort of beast-like stupor, between sleep and wake, under some large tree. At times I would rise up, a flash of energetic freedom would dart through my soul, accompanied with a faint beam of hope, that flickered for a moment, and then vanished. I sank down again, mourning over my wretched condition. I was sometimes prompted to take my life, and that of Covey, but was prevented by a combination of hope and fear. My sufferings on this plantation seem now like a dream rather than a stern reality.</p>	<p>Leisure: Rest</p> <p>Stupor: a state of being not very aware of anything</p> <p>Wretched: miserable</p> <p>Take my life: <i>kill myself</i></p> <p>6. What did Douglass do on Sundays?</p> <p>He sat and didn't do anything, except when he occasionally had a moment of hope—but those passed quickly.</p>	



Excerpt 4 Second Read Close Reading Guide
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
6. I have already intimated that my condition was much worse during the first six months of my stay at Mr. Covey's, than in the last six. The circumstances leading to the change in Mr. Covey's course toward me form an epoch in my humble history. You have seen how a man was made a slave; you shall see how a slave was made a man.	Intimated — <i>suggested</i> Epoch — <i>important period of time</i>	



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>7. On one of the hottest days of the month of August 1833, Bill Smith, William Hughes, a slave named Eli, and myself, were engaged in fanning wheat. Hughes was clearing the fanned wheat from before the fan. Eli was turning, Smith was feeding, and I was carrying wheat to the fan. The work was simple, requiring strength rather than intellect; yet, to one entirely unused to such work, it came very hard. About three o'clock of that day, I broke down; my strength failed me; I was seized with a violent aching of the head, attended with extreme dizziness; I trembled in every limb. Finding what was coming, I nerved myself up, feeling it would never do to stop work. I stood as long as I could stagger to the hopper with grain.</p>	<p>Fanning wheat—<i>a process of separating the grain part of the wheat from the stalk it grew on, by using a fanning device</i></p> <p>Attended with—<i>accompanied by</i></p> <p>Hopper—<i>the place in the machine where Douglass was loading the wheat</i></p>	



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
When I could stand no longer, I fell, and felt as if held down by an immense weight. The fan of course stopped; everyone had his own work to do; and no one could do the work of the other and have his own go on at the same time.	Immense —enormous 7. Why did Douglass stop working? He was weak and dizzy and he collapsed.	
8. Mr. Covey was at the house, about one hundred yards from the treading-yard where we were fanning. On hearing the fan stop, he left immediately, and came to the spot where we were. He hastily inquired what the matter was. Bill answered that I was sick, and there was no one to bring wheat to the fan. I had by this time crawled away under the side of the post and rail-fence by which the yard was enclosed, hoping to find relief by getting out of the sun. He then asked where I was.	Hastily — <i>quickly</i>	



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>He was told by one of the hands. He came to the spot, and, after looking at me awhile, asked me what was the matter. I told him as well as I could, for I scarce had strength to speak. He then gave me a savage kick in the side, and told me to get up. I tried to do so, but fell back in the attempt. He gave me another kick, and again told me to rise. I again tried, and succeeded in gaining my feet; but, stooping to get the tub with which I was feeding the fan, I again staggered and fell. While down in this situation, Mr. Covey took up the hickory slat with which Hughes had been striking off the half-bushel measure, and with it gave me a heavy blow upon the head, making a large wound, and the blood ran freely; and with this again told me to get up.</p>	<p>Hands—<i>workers</i></p> <p>Gaining my feet: —<i>standing up</i></p> <p>Slat—<i>piece of wood</i></p> <p>Comply—<i>obey</i></p> <p>8.What did Covey do to Douglass when he found him in the shade?</p> <p>He kicked him, told him to get up, and hit him in the head with a piece of wood.</p>	



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
I made no effort to comply , having now made up my mind to let him do his worst. In a short time after receiving this blow, my head grew better. Mr. Covey had now left me to my fate.		

Douglass at this point decided to go to his master (Thomas Auld, who had rented him to Covey for one year) and ask for help. He walked to his master's, but his master sent him back to Covey the next morning.



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>9. I reached Covey's about nine o'clock; and just as I was getting over the fence that divided Mrs. Kemp's fields from ours, out ran Covey with his cowskin, to give me another whipping. Before he could reach me, I succeeded in getting to the cornfield; and as the corn was very high, it afforded me the means of hiding. He seemed very angry, and searched for me a long time. My behavior was altogether unaccountable. He finally gave up the chase, thinking, I suppose, that I must come home for something to eat; he would give himself no further trouble in looking for me. I spent that day mostly in the woods, having the alternative before me,—to go home and be whipped to death, or stay in the woods and be starved to death.</p>	<p>Afforded—provided</p> <p>Unaccountable—<i>unable to be explained</i></p> <p>9. What problem would Douglass face if he did not return to Covey?</p> <p>He would not have anything to eat.</p>	



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>10. That night, I fell in with Sandy Jenkins, a slave with whom I was somewhat acquainted. Sandy had a free wife who lived about four miles from Mr. Covey's; and it being Saturday, he was on his way to see her. I told him my circumstances, and he very kindly invited me to go home with him. I went home with him, and talked this whole matter over, and got his advice as to what course it was best for me to pursue. I found Sandy an old adviser. He told me, with great solemnity, I must go back to Covey; but that before I went, I must go with him into another part of the woods, where there was a certain <i>root</i>, which, if I would take some of it with me, carrying it <i>always on my right side</i>, would render it impossible for Mr. Covey, or any other white man, to whip me.</p>	<p>Fell in with—<i>ran into and spent time with</i></p> <p>Course to pursue—<i>plan to follow</i></p> <p>Solemnity—<i>seriousness</i></p> <p>Render—<i>make</i></p>	



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>He said he had carried it for years; and since he had done so, he had never received a blow, and never expected to while he carried it. I at first rejected the idea, that the simple carrying of a root in my pocket would have any such effect as he had said, and was not disposed to take it; but Sandy impressed the necessity with much earnestness, telling me it could do no harm, if it did no good. To please him, I at length took the root, and, according to his direction, carried it upon my right side.</p>	<p>Rejected—said no to</p> <p>10. Disposition (Paragraph 4) is a noun, meaning tendency or frame of mind. <i>Disposed</i> is the verb. What does it mean?</p> <p>inclined, wanting to</p> <p>11. What does Sandy tell Douglass he should do?</p> <p>Go back to Covey, but take the root so he would not be beaten.</p>	



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>11. This was Sunday morning. I immediately started for home; and upon entering the yard gate, out came Mr. Covey on his way to meeting. He spoke to me very kindly, bade me drive the pigs from a lot nearby, and passed on towards the church. Now, this singular conduct of Mr. Covey really made me begin to think that there was something in the ROOT which Sandy had given me; and had it been on any other day than Sunday, I could have attributed the conduct to no other cause than the influence of that root; and as it was, I was half inclined to think the <i>root</i> to be something more than I at first had taken it to be. All went well till Monday morning. On this morning, the virtue of the ROOT was fully tested.</p>	<p>Bade—<i>told</i></p> <p>Singular conduct—<i>unusual behavior</i></p> <p>Virtue—<i>power</i></p> <p>12. How does Covey behave towards Douglass when he first arrives back at the farm?</p> <p>He speaks pleasantly to him and tells him to bring the pigs in.</p>	



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
12. Long before daylight, I was called to go and rub, curry , and feed, the horses. I obeyed, and was glad to obey. But whilst thus engaged , whilst in the act of throwing down some blades from the loft, Mr. Covey entered the stable with a long rope; and just as I was half out of the loft, he caught hold of my legs, and was about tying me. As soon as I found what he was up to, I gave a sudden spring , and as I did so, he holding to my legs, I was brought sprawling on the stable floor. Mr. Covey seemed now to think he had me, and could do what he	Curry — <i>comb and brush</i> Engaged — <i>busy</i> Spring — <i>jump</i> 13. How does the fight between Douglass and Covey start? Covey tried to tie Douglass up, but Douglass jumped up.	



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>pleased; but at this moment—from whence came the spirit I don't know—I resolved to fight; and, suiting my action to the resolution, I seized Covey hard by the throat; and as I did so, I rose. He held on to me, and I to him. My resistance was so entirely unexpected that Covey seemed taken all aback. He trembled like a leaf. This gave me assurance, and I held him uneasy, causing the blood to run where I touched him with the ends of my fingers. Mr. Covey soon called out to Hughes for help. Hughes came, and, while Covey held me, attempted to tie my right hand. While he was in the act of doing so, I watched my chance, and gave him a heavy kick close under the ribs. This kick fairly sickened Hughes, so that he left me in the hands of Mr. Covey.</p>	<p>14. Paraphrase the sentence that shows Douglass's response: "Mr. Covey seemed now to think he had me, and could do what he pleased; but at this moment—from whence came the spirit I don't know—I resolved to fight; and, suiting my action to the resolution, I seized Covey hard by the throat; and as I did so, I rose."</p>	



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>This kick had the effect of not only weakening Hughes, but Covey also. When he saw Hughes bending over with pain, his courage quailed. He asked me if I meant to persist in my resistance. I told him I did, come what might; that he had used me like a brute for six months, and that I was determined to be used so no longer.</p>	<p>Covey thought that he had me in his control. At that moment, for reasons I can't explain, I decided to fight. I took action by grabbing Covey by the throat and standing up.</p> <p>Assurance—confidence</p> <p>Quailed—weakened, became less</p>	



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>13. With that, he strove to drag me to a stick that was lying just out of the stable door. He meant to knock me down. But just as he was leaning over to get the stick, I seized him with both hands by his collar, and brought him by a sudden snatch to the ground. By this time, Bill came. Covey called upon him for assistance. Bill wanted to know what he could do. Covey said, “Take hold of him, take hold of him!” Bill said his master hired him out to work, and not to help to whip me; so he left Covey and myself to fight our own battle out. We were at it for nearly two hours. Covey at length let me go, puffing and blowing at a great rate, saying that if I had not resisted, he would not have whipped me half so much. The truth was, that he had not whipped me at all.</p>	<p>Strove—tried</p> <p>15. What does Bill do that helps Douglass?</p> <p>He refuses to help Covey hold him.</p> <p>16. How does the fight end?</p> <p>They fight for two hours and then Covey finally stopped trying to beat him. Douglass was not hurt, but Covey was.</p>	



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>I considered him as getting entirely the worst end of the bargain; for he had drawn no blood from me, but I had from him. The whole six months afterwards that I spent with Mr. Covey, he never laid the weight of his finger upon me in anger. He would occasionally say he didn't want to get hold of me again. "No," thought I, "you need not; for you will come off worse than you did before."</p>	<p>17. Why doesn't Covey try to whip Douglass again?</p> <p>He knew that if he did, Douglass would fight and hurt him.</p>	



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>14. This battle with Mr. Covey was the turning-point in my career as a slave. It rekindled the few expiring embers of freedom, and revived within me a sense of my own manhood. It recalled the departed self-confidence, and inspired me again with a determination to be free. The gratification afforded by the triumph was a full compensation for whatever else might follow, even death itself. He only can understand the deep satisfaction which I experienced, who has himself repelled by force the bloody arm of slavery. I felt as I never felt before. It was a glorious resurrection, from the tomb of slavery, to the heaven of freedom. My long-crushed spirit rose, cowardice departed, bold defiance took its place;</p>	<p>Rekindled—lit again</p> <p>Expiring embers—<i>the last coals of a fire, just going out</i></p> <p>Revived—brought back to life</p> <p>Gratification—<i>pleasure, satisfaction</i></p> <p>Triumph—<i>victory</i></p> <p>Compensation—<i>payment</i></p> <p>Repelled—fought off something that was attacking you</p>	



Excerpt 4 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
and I now resolved that, however long I might remain a slave in form, the day had passed forever when I could be a slave in fact. I did not hesitate to let it be known of me, that the white man who expected to succeed in whipping, must also succeed in killing me.	Resurrection—rebirth 18. Why was the fight with Covey important for Douglass? Resisting Covey made Douglass feel free, and the fact that he fought back and won gave him confidence. He decided he wasn't going to let anyone treat him "like a slave" again.	
15. From this time I was never again what might be called fairly whipped, though I remained a slave four years afterwards. I had several fights, but was never whipped.		

Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 6

Bringing Douglass's Words to Life: The Fight with Covey



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can use correct grammar and usage when writing or speaking. (L.7.1)

I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)

I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.7.4)

I can compare and contrast different media versions of a literary text (written vs. audio vs. film vs. staged, etc.). I can analyze the impact of the techniques unique to each medium. (RL.7.7)

I can read above-grade-level texts with scaffolding and support. (RI.7.10)

Supporting Learning Targets

- I can determine the meaning of words and phrases in an excerpt of *Narrative of the Life of Frederick Douglass*.
- I can identify and use the tools of a storyteller to make a story come alive.
- I can identify sentence fragments and run-on sentences, and correct them so they are complete sentences.

Ongoing Assessment

- Excerpt 4 Text and Questions: The Fight with Covey
- Complete Sentences Practice worksheet



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Reviewing Excerpt 4 Second Read Questions (13 minutes)2. Work Time<ol style="list-style-type: none">A. The Fight with Covey: Using the Storyteller's Toolbox (15 minutes)B. Reviewing Complete Sentences (15 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Turn and Talk (2 minutes)4. Homework<ol style="list-style-type: none">A. Finish Complete Sentences Practice worksheet.	<ul style="list-style-type: none">• In this lesson, students consolidate their understanding of Excerpt 4 by reviewing the answers to the second read questions and then telling a section of the story using the strategies from the Storyteller's Toolbox anchor chart.• In the Opening, students discuss their answers to the Excerpt 4 second read questions with a partner and then check their responses against the answers provided in the Excerpt 4 Close Reading Guide, Second Read (see Lesson 5, Supporting Materials). You can just display the second column of the Closer Reading Guide, or you can create a different way to display the answers. Consider how you will post these answers for students to reference, and create any necessary materials in advance.• Students continue to build on the work they began with sentence structure in Lessons 2 and 4. They draw on their understanding of independent clauses to distinguish between sentence fragments, complete sentences, and run-on sentences using the Complete Sentences Practice worksheet. This practice will help them address some of the most common sentence structure errors in student writing.• In advance: Determine which sentences you will use for the review of sentence structure in Work Time B, and consider how to post them. Some options are provided in the lesson, but you may prefer to create your own.• Post: Storyteller's Toolbox anchor chart; Anatomy of a Sentence anchor chart; learning targets.



Lesson Vocabulary	Materials
complete sentence, sentence fragment, run-on sentence	<ul style="list-style-type: none">• Excerpt 4 Text and Questions: The Fight with Covey (from Lesson 5)• Excerpt 4 Close Reading Guide, Second Read (from Lesson 5; one to display)• Storyteller's Toolbox anchor chart (begun in Lesson 5)• Douglass's Homes Discussion Appointments (from Unit 1, Lesson 6)• Anatomy of a Sentence anchor chart (begun in Lesson 2)• Anatomy of a Sentence anchor chart, student version (from Lesson 2; one per student; if you did not distribute student copies of this in Lesson 3, where it was optional, you will want to do so in this lesson)• Complete Sentences Practice worksheet (one per student and one to display)• Equity sticks



Opening	Meeting Students' Needs
<p>A. Reviewing Excerpt 4 Second Read Questions (13 minutes)</p> <ul style="list-style-type: none">• Ask students to take out their Excerpt 4 Text and Questions: The Fight with Covey. Direct students to discuss their answers with a seat partner, focusing on words and questions they struggled with. Circulate to listen in and provide assistance, or consider working with a few struggling readers.• After students have had 5 minutes to work with a partner, display the answers to the second read questions, either by displaying the Excerpt 4 Close Reading Guide, Second Read (for teacher reference) or another material you have created (see teaching notes). Ask students to correct their work.• Debrief based on the needs of your class, paying particular attention to questions 3, 5, 9, 13, 14, 16–18, and any vocabulary that was particularly challenging.• Think-Pair-Share:<ul style="list-style-type: none">* “In Paragraph 5, Douglass writes: ‘You have seen how a man was made a slave; you shall see how a slave was made a man.’ Now that you have read the whole story, what does he mean?”• Listen for students to understand that the decision to fight back made Douglass feel a sense of pride and independence, even though he was still enslaved. Students may focus on the fact that he wasn’t beaten after this; that is less important than the change in how he thought of himself. Make sure students understand that the fight with Covey changed how he saw himself, not just his physical condition.• Congratulate students on their good work reading this excerpt. Point out that completing the second read questions for homework shows their ability to grapple with a complex text independently, which is a skill that will be very important as they move on in school. Stress that strong readers don’t make meaning of a text by reading it once alone—they have the persistence and flexibility to read and reread, consider different questions, and talk over their ideas with others.	<ul style="list-style-type: none">• Providing models of expected work supports all learners but especially supports challenged learners.



Work Time	Meeting Students' Needs
<p>A. The Fight with Covey: Using the Storyteller's Toolbox (15 minutes)</p> <ul style="list-style-type: none">• Remind students that yesterday, they watched as a storyteller and their teacher used their voices and bodies to bring a story alive. Today, they will have the chance to perform a short part of Excerpt 4 themselves.• Remind students that storytellers plan in advance how they will use their tools. Focus their attention on the Storyteller's Toolbox anchor chart and model briefly how you might plan a performance of the first part of Paragraph 12, "Long before daylight, I was called to go and rub, curry, and feed, the horses. I obeyed, and was glad to obey. But whilst thus engaged, whilst in the act of throwing down some blades from the loft, Mr. Covey entered the stable with a long rope; and just as I was half out of the loft, he caught hold of my legs, and was about tying me. As soon as I found what he was up to, I gave a sudden spring, and as I did so, he holding to my legs, I was brought sprawling on the stable floor."• In your modeling, stress that you are choosing tools that will bring the story to life. For example, you might say something like: "I plan to read the first two sentences at a medium pace with a medium voice, since they are just setting the scene and nothing exciting is happening in them. In the third sentence, I plan to slow down and raise my voice when it says 'Mr. Covey entered the stable with a long rope' because this is really important and I want to create a sense of suspense and make my audience wonder what will happen next. Then I will speed up at 'he caught hold of my legs' so that the pace of my voice reflects the action of the story. Finally, I will use my body to show how Douglass 'gave a sudden spring' because I want to emphasize how Douglass is fighting back."• Prompt students to take their Excerpt 4 text and questions and move to work with a partner from the Douglass's Homes Discussion Appointments (you choose which one). Partners should consider how they will perform either the rest of Paragraph 12 or Paragraph 13. Tell them they will have 5 minutes to plan; then they will share their performance with another pair.• Circulate to assist as necessary, pushing students to use the tools on the Storyteller's Toolbox anchor chart to bring the story to life, rather than just to check them off. Remind students that they do not need to use all of the tools.• Signal students when it is time to perform for another pair, and assign pairs. Circulate to listen to performances.• Praise students for their dramatic performances, and consider asking one pair to share with the class. Then, ask the class to notice which tools from the Storyteller's Toolbox anchor chart that pair used, and to discuss why those tools helped bring the story to life. Make sure to notice and name how the way a pair told the story showed that they understood what was happening.	<ul style="list-style-type: none">• Activities such as this, in which students read a short passage several times with expression, are a good way of developing students' fluency.



Work Time (continued)	Meeting Students' Needs
<p>B. Reviewing Complete Sentences (15 minutes)</p> <ul style="list-style-type: none"> • Direct students' attention to the Anatomy of a Sentence anchor chart. Remind them that in Lessons 2 and 4, they practiced identifying the main clause of a sentence and determining what phrases or clauses modified. Today, they will focus on the combining sentences part of the anchor chart. • Ask students to take out their Anatomy of a Sentence anchor chart, student version, and add notes during the explanation. Briefly review the following terms, using examples (either the ones suggested or your own). <ul style="list-style-type: none"> – <i>Complete sentence</i> (has at least one independent clause): The dog jumped over the white fence. – <i>Sentence fragment</i> (a dependent clause or phrase, written as a sentence): Over the white fence. – <i>Run-on sentence</i> (more than one independent clauses combined without using conjunctions or semi-colons): The dog jumped over the white fence, he ran down the street to the park. • Remind students that though writers sometimes deliberately use a sentence fragment or run-on sentence for effect, it is important to know when you are writing a complete sentence and when you are not, as in most situations a complete sentence is best. • Display and distribute Complete Sentences Practice worksheet. • Review directions for Part I; then, ask students to review the first three sentences, decide which are sentence fragments, and correct at least one to make it a complete sentence. • Use equity sticks to briefly review the answers, making sure students have a chance to articulate how they can tell the difference between a sentence fragment and a complete sentence, as well as the most common fix for sentence fragments (add a subject and/or verb). • Repeat with Part II, asking students to review the first two sentences and then making sure they have a chance to articulate the most common fixes for run-on sentences (add a conjunction, use a semi-colon, or separate into two sentences). You may even wish to show how you could fix the first run-on sentence in several different ways. • Remind students that for homework, they will finish the Complete Sentences Practice worksheet. 	<ul style="list-style-type: none"> • Research indicates that cold calling improves student engagement and critical thinking. Be sure to prepare students for this strategy by discussing the purpose, giving appropriate think time, and indicating that this strategy will be used before students are asked questions.



Closing and Assessment	Meeting Students' Needs
A. Turn and Talk (2 minutes) * "Which learning target does the Complete Sentences Practice worksheet address? How will this practice make you a better writer?"	<ul style="list-style-type: none">Reflecting on how this very targeted skills work will make them better writers helps students understand why this work has value.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Finish Complete Sentences Practice worksheet.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 6

Supporting Materials



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Complete Sentences Practice
I. Identifying Sentence Fragments

Name:

Date:

Directions: Read the sentences below. Circle the ones that are not complete sentences.

1. Ben forgot his sunscreen.
2. Shifting into warp speed.
3. Lions are scary animals.
4. If you say that one more time.
5. Walking around the lake.
6. Karen and Ann are proud of the magazine.
7. Because Suzanne likes to ride horses.
8. He ordered a cheese pizza.
9. Sleeps in a bed.
10. When Brent fakes out the point guard.

Directions: Now choose three of the above that were not complete sentences. Rewrite them below to make them into complete sentences. You will need to add words.

1.

2.

3.



Complete Sentences Practice
II. Identifying Run-on Sentences

Name: _____

Date: _____

Directions: Read the sentences below. Circle the ones that are run-on sentences.

1. Ben forgot his sunscreen, and he got a sunburn.
2. Lions are scary animals, they can kill people.
3. While they were walking around the lake, they saw six ducks.
4. Because he was hungry, he ordered a cheese pizza.
5. He ordered a cheese pizza, when it came he ate all of it.
6. Brent fakes the point guard out, he shoots a basket, he scores the winning points for his team.

Directions: Now choose three of the above that were not complete sentences. Rewrite them below to make them into complete sentences. You may need to change, delete, or add words and/or punctuation.

1.

2.

3.



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 7

Mid-Unit Assessment, Part 1 and Excerpt 4 Third Read



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5)

I can compare and contrast different media versions of a literary text (written vs. audio vs. film vs. staged, etc.). I can analyze the impact of the techniques unique to each medium. (RL.7.7)

I can determine an author's point of view or purpose in informational text. (RI.7.6)

I can read above-grade-level texts with scaffolding and support. (RI.7.10)

Supporting Learning Targets

- I can analyze how a storyteller uses tools unique to the medium to make a story come alive.
- I can reread a complex text in order to understand it more deeply.
- I can talk with a partner in order to understand a text more deeply.

Ongoing Assessment

- Complete Sentence Practice worksheet (from Lesson 6 homework)
- Excerpt 4 Text and Questions: The Fight with Covey
- Mid-Unit 2 Assessment, Part 1



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Reviewing Learning Targets (2 minutes)2. Work Time<ol style="list-style-type: none">A. Mid-Unit 2 Assessment Part 1 (20 minutes)B. Excerpt 4 Third Read Questions (20 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Revisiting Learning Targets (3 minutes)4. Homework<ol style="list-style-type: none">A. Add to your third read answers for Excerpt 4 based on the partner conversations you had in class today.	<ul style="list-style-type: none">• In this lesson, students complete the Mid-Unit 2 Assessment Part 1, where they analyze how a performer uses the techniques from the Storyteller's Toolbox anchor chart to bring a poem alive. Note: Part 2 of the Mid-Unit 2 Assessment is in Lesson 11 and assesses many more standards. In determining grades, Part 1 of the Mid-Unit 2 Assessment should count much less heavily than Part 2.• For the Mid-Unit 2 Assessment Part 1, students watch a video of Thelma Thomas performing the poem "Harriet Tubman" by Eloise Greenfield. Students read the poem in Unit 1. This video can be found at http://www.youtube.com/watch?v=pLFO3ApBUtY. Make sure you have the technology you need so students can see and hear clearly. Consider sharing brief biographical information about the poet, Eloise Greenfield, with students (see Supporting Materials).• At the start of this lesson, collect the Complete Sentences Practice worksheet that students did for homework. Review the students' work and take note of common strengths and errors. Use this analysis to determine how to focus the mini lesson in Lesson 8.• As students complete the Mid-Unit 2 Assessment Part 1, they should begin working individually on the Excerpt 4 third read questions. Once all students are done with the assessment, transition students to pair work on the third read questions.• The Back-to-Back and Face-to-Face protocol used in Work Time B provides a means for students to think and talk about the third read questions with a series of partners. Please note that the work in class is mostly oral, as talking through their ideas will help students be successful in completing the written answers to these questions for homework.• You may wish to work with a small group of struggling readers during Work Time B.• In advance: Prepare video of Thelma Thomas performing "Harriet Tubman."• Post: Learning targets.



Lesson Vocabulary	Materials
	<ul style="list-style-type: none">• Mid-Unit 2 Assessment, Part 1: Analyzing Storyteller’s Craft: Comparing Written and Oral Stories (one per student)• Mid-Unit 2 Assessment, Part 1: Analyzing Storyteller’s Craft: Comparing Written and Oral Stories (answers, for teacher reference)• Storyteller’s Toolbox anchor chart (begun in Lesson 5)• Eloise Greenfield: Quick Facts (for teacher reference)• Video of Thelma Thomas performing “Harriet Tubman” (http://www.youtube.com/watch?v=pLFO3ApBUtY)• Excerpt 4 Text and Questions: The Fight with Covey (from Lesson 5)• Equity sticks (optional)• Excerpt 4 Close Reading Guide, Third Read (for teacher reference)

Opening	Meeting Students’ Needs
<p>A. Reviewing Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Direct students’ attention to the posted learning targets and point out that today they will demonstrate their ability to analyze a written and performed version of the same story.• Collect the Complete Sentences Practice worksheet. Assure them you will review their work and address their questions in the next lesson.	



Work Time	Meeting Students' Needs
<p>A. Mid-Unit 2 Assessment Part 1 (20 minutes)</p> <ul style="list-style-type: none">• Distribute the Mid-Unit 2 Assessment, Part 1: Analyzing Storyteller's Craft: Comparing Written and Oral Stories.• Remind them that on this assessment, they will analyze how a written poem compares to its performed version. They should refer to the Storyteller's Toolbox anchor chart as they complete the assessment.• Express your confidence in students' ability to do this type of analysis. Tell students that you will work with them to read the poem and see the performance several times, and then give them time to write their answers. Encourage them to not write answers yet; they should focus on reading and watching. The directions on the assessment preview the process for them.• Read the poem aloud as students follow along silently. Remind students that they read and discussed this poem in Unit 1. You may wish to share brief biographical information about the author. See Eloise Greenfield: Quick Facts in supporting materials.• Next, play the video of Thelma Thomas performing "Harriet Tubman" (http://www.youtube.com/watch?v=pLFO3ApBUtY). Tell students that they will watch it again before they complete the assessment.• Prompt students to circle five phrases in the poem that they remember Ms. Thomas emphasizing.• Tell students that now they will see the video again. This time, they should take notes in the margins of the poem about how she uses her voice and body to emphasize important phrases and reinforce meaning.• Play the video again.• Encourage students to read through all of the questions on the assessment. If students would find it helpful, you might want to play the video a third time.• Finally, direct students to complete the assessment individually and silently. When they are done, they should turn in the assessment and begin work on the Excerpt 4 third read questions.	<ul style="list-style-type: none">• Many students will benefit from seeing step-by-step direction for the assessment posted on the board or via a document camera.



Work Time (continued)	Meeting Students' Needs
<p>B. Excerpt 4 Third Read Questions (20 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the learning targets and remind them that third read questions push them to analyze Douglass's purpose and craft. Ask them to take out the Excerpt 4 Text and Questions: The Fight with Covey.• Use the Back-to-Back, Face-to-Face protocol to have students discuss the Excerpt 4 third read questions. For each question, students find a new partner. They stand back-to-back with that partner while you read the question out loud and give students 1 minute to think. Then, when you say face-to-face, they turn around and share their thinking with their partner. Depending on the needs of your class, you might consider using equity sticks to call on several pairs to share out after each question.• Stress to students your expectations for how they move about the room. Also emphasize that this is a chance to talk about the questions, not to write about them. Remind students that thinking and talking about these questions carefully will prepare them to do an excellent job on their homework.• In the last 5 minutes, have students return to their seats and debrief the first several questions, focusing on how the pair conversation added to their thinking. You might read a question, call on a student to share what they wrote before they talked with their partner, then ask that student what he or she would write now that they have talked that question through.• Model what a complete answer might look like, and notice and name how students used their partner conversation to understand the text more deeply. Remind students that strong readers not only reread a text many times, but also talk with their colleagues to develop a deeper understanding of the text.• The Excerpt Close Reading Guide, Third Read may be useful in guiding this conversation.• Explain to students that their homework is to complete the written answers to the Excerpt 4 third read questions. They should write in a different color than they did when they were working alone after the mid-unit assessment, so they can see how their partner conversations added to their thinking.	<ul style="list-style-type: none">• Use of protocols (like Back-to-Back and Face-to-Face) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students to practice their speaking and listening skills.• Students can often engage with complex questions more successfully by talking than by writing. This activity serves as a scaffold for students' independent work with third read questions for homework.



Closing and Assessment	Meeting Students' Needs
<p>A. Revisiting Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Ask students:<ul style="list-style-type: none">* “How confident are you of your ability to write high quality answers for the third read questions? Use a Fist to Five to show me.”• Ask students:<ul style="list-style-type: none">* “Think of one way your partner conversation will help you on your homework. Give me a thumbs-up when you think of one.”• Call on several students to share out.	<ul style="list-style-type: none">• Use of protocols (like Fist to Five) allows for total participation of students. It also helps students reflect on the progress they are making on any given learning target or task.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Add to your third read answers for Excerpt 4 based on the partner conversations you had in class today.	

Grade 7: Module 3A: Unit 2: Lesson 7

Supporting Materials



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Mid-Unit 2 Assessment, Part 1:
Analyzing Storyteller's Craft: Comparing Written and Oral Stories

Name:

Date:

Harriet Tubman
by Eloise Greenfield

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Source: <http://www.poets.org/viewmedia.php/prmMID/16485>



Mid-Unit 2 Assessment, Part 1:
Analyzing Storyteller's Craft: Comparing Written and Oral Stories

Directions:

1. **Read the poem silently** as your teacher reads it aloud.
2. **Watch the video** of Thelma Thomas performing this poem.
3. **Reflect** on which parts of the poem were emphasized. **Circle five phrases** that you remember Mrs. Thomas emphasizing.
4. **Analyze the performance.** Watch the video of Mrs. Thomas performing the poem again. This time, take note in the margins of the way she uses her voice and body to emphasize important phrases and reinforce meaning.
5. **Read through the questions** on the assessment.
6. **Watch the video again**, as needed.
7. **Write your ideas:** complete the written part of the assessment.



Mid-Unit 2 Assessment, Part 1:
Analyzing Storyteller's Craft: Comparing Written and Oral Stories

1. Choose two of the lines you remember and explain what tools Mrs. Thomas uses to make you remember them. (RL.7.7)

2. This poem is about a strong woman. Explain two ways Mrs. Thomas use the tools in the Storyteller's Toolbox to reflect on the strength of Harriet Tubman. (RL.7.7)

3. This storyteller decided to repeat these lines four times instead of three. She also sings them. Why would the storyteller emphasize these lines more than any other lines in the poem? (RL.7.1, RL.7.7)
- Harriet Tubman didn't take no stuff
Wasn't scared of nothing neither
Didn't come in this world to be no slave
And didn't stay one either

Mid-Unit 2 Assessment, Part 1:
Analyzing Storyteller's Craft: Comparing Written and Oral Stories
(Answers, for Teacher Reference)

1. Choose two of the lines you remember and explain what tools Mrs. Thomas uses to make you remember them. (RL.7.7)

“Farewell!’ she sang to her friends one night,” I remember because she imitates the motions of saying good bye dramatically with her hand and arm. I also remember, “Harriet Tubman didn’t take no stuff” because that line is sung each time, which emphasizes the meaning of the words.

2. This poem is about a strong woman. Explain two ways Mrs. Thomas use the tools in the Storyteller’s Toolbox to reflect on the strength of Harriet Tubman. (RL.7.7)

Mrs. Thomas uses the tone and volume of her voice to emphasize the strength of Tubman. She speaks and sings the poem in a loud, booming voice. She also speeds up to sing the “Harriet Tubman didn’t take no stuff” line, which grabs the audience’s attention and shows the strength of Tubman as well. Lastly, Mrs. Thomas also points to the audience as if she is trying to convey the importance of the words she speaks about Tubman.

3. This storyteller decided to repeat these lines four times instead of three. She also sings them. Why would the storyteller emphasize these lines more than any other lines in the poem? (RL.7.1, RL.7.7)

Harriet Tubman didn't take no stuff
Wasn't scared of nothing neither
Didn't come in this world to be no slave
And didn't stay one either

These particular lines mention how strong Tubman was, that she wasn’t afraid of her slave owners or getting caught. Tubman was not going to accept her lot in life as a slave and she was determined to do something about it. These lines capture Tubman’s no-nonsense, driven spirit.



Eloise Greenfield: Quick Facts
(For Teacher Reference)

- Eloise Greenfield was born in Parmele, North Carolina, on May 17, 1929. Shortly after, her family moved to Washington, D.C., where she still resides today.
- She has published 38 children's books, including picture books, novels, poetry, and biographies.
- Her books have a strong focus on loving African American families and communities, similar to the ones she experienced growing up.
- Greenfield first published a poem in the Hartford Times in 1962. Ten years later, her first book was published.

<http://www.scholastic.com/teachers/contributor/eloise-greenfield>

<http://www.balkinbuddies.com/greenfield/>

<http://www.eduplace.com/kids/hmr/mtai/greenfield.html>

Excerpt 4 Close Reading Guide, Third Read
(For Teacher Reference)

“The Fight with Covey,” in *Narrative of the Life of Frederick Douglass*, Chapter 10, Paragraphs 1–3, 5, 6, 10–13

Background: When he was 16, Douglass was sent to a new master, Thomas Auld, who owned a plantation in St. Michael’s, Maryland. Auld found Douglass defiant, and rented him out for one year to a nearby farmer, Edward Covey, who had a reputation for “breaking” slaves.

Excerpt Overview: In this excerpt, Douglass describes in great detail his fight with Covey. The excerpt begins by providing background information on what life was like on Covey’s farm: slaves were worked hard and whipped often, and Covey was cunning and relentless. The transition to the specific story begins in Paragraph 6, when Douglass foreshadows the theme of that fight: it transformed him from a slave to a man. The story of the fight itself has several parts, and much of the excerpt describes physical events in some detail. Students may find this narration easier to follow than Douglass’s more reflective passages in earlier excerpts. Douglass explains how fighting back against Covey restores his humanity, and though he is still enslaved at the end of the story, he has resolved not to let anyone treat him “like a slave” any more. This excerpt supports Douglass’s position that slavery corrupts slave owners through its portrayal of how morally bankrupt Covey has become in his effort to break slaves. It also supports his position that slavery is terrible; though Douglass describes his physical suffering under Covey, his account of how being enslaved crushed his spirit and dimmed his intellect and made him almost like a “beast” is even more powerful than his description of physical pain.

Excerpt 4 Close Reading Guide, Third Read
(For Teacher Reference)

Directions: The Summary Version

- Students begin working on these questions individually as they complete the assessment.
- Students discuss the questions using the Back-to-Back and Face-to-Face protocol.
- Students complete the questions for homework.
- Debrief in Lesson 8; focus on 3, 4, 11, and 12.

Third Read Questions	Teacher Directions
Paragraph 1	
Paragraph 2	<p>1. What type of figurative language does the phrase “midnight often caught us” use?</p> <ul style="list-style-type: none"> a. metaphor b. simile c. allusion d. personification
Paragraph 3	<p>2. Why does Douglass use the word <i>cunning</i> to describe Covey, rather than intelligence or effectiveness? How does that connect to his purpose in telling this story?</p> <p>Cunning suggests that someone is tricky, and has a negative association. Douglass wants to show that Covey was clever while not describing him with any positive words, such as intelligent or effective.</p>

Excerpt 4 Close Reading Guide, Third Read
(For Teacher Reference)

Questions	Teacher Guide
Paragraph 4	<p>“The longest days were too short for him, and the shortest nights too long for him.”</p> <p>3. What is the name for this type of figurative language? What does this sentence mean? How does it help Douglass make his point about Covey?</p> <ul style="list-style-type: none"> a. metaphor b. simile c. juxtaposition d. personification <p>The sentence means that he worked slaves for very long days, and only let them rest a little at night. By juxtaposing how long a day was (longest) with how he thought of it (too short), Douglass shows how hard Covey made the slaves work.</p> <p>4. Douglass says that the “dark night of slavery closed in on me.” What device from the poet’s toolbox is he using? Why is darkness a powerful image here?</p> <ul style="list-style-type: none"> a. simile b. metaphor c. personification d. apostrophe <p>This is a powerful image because darkness is associated with sadness and ignorance. Douglass is suggesting that being a slave is like living in a world without the sun.</p>
Paragraph 5	

Excerpt 4 Close Reading Guide, Third Read
(For Teacher Reference)

Questions	Teacher Guide
Paragraph 6	<p>“You have seen how a man was made a slave; you shall see how a slave was made a man.”</p> <p>5. How does this sentence preview the rest of the story? What does Douglass want his audience to pay attention to?</p> <p>The rest of the story is about how Douglass fights back. Covey had broken him—made him feel not human—but in fighting back, Douglass gains his sense of humanity back and stops feeling like a slave. Douglass wants his audience to notice not just that he won the physical fight, but that the decision to fight back changed his sense of himself.</p>
Paragraph 7	<p>6. In this paragraph, Douglass describes how terrible he was feeling. List three words or phrases that help create the mood in this paragraph.</p> <p>my strength failed me</p> <p>violent aching of the head</p> <p>extreme dizziness</p> <p>I trembled in every limb</p> <p>stagger to the hopper</p> <p>When I could stand no longer, I fell</p> <p>held down by an immense weight</p>
Paragraph 8	<p>7. Why does Douglass describe the kick Covey gave him as “savage” and not “hard”? How does that contribute to the description of the events?</p> <p>Savage suggests cruelty. In this excerpt, Douglass is showing how cruel Covey was—he is even cruel to someone who has collapsed with exhaustion.</p>

Excerpt 4 Close Reading Guide, Third Read
(For Teacher Reference)

Questions	Teacher Guide
Paragraph 9	
Paragraph 10	
Paragraph 11	<p>8. Why does Douglass end the paragraph with the sentence: “On this morning, the virtue of the ROOT was fully tested?”</p> <p>He is providing suspense about what happens next, and suggesting that the issue of whipping is about to come up.</p>
Paragraph 12	<p>9. What details does Douglass provide that portray Covey as a bully and not a fair fighter?</p> <p>Covey sneaks up on Douglass.</p> <p>He tried to tie him up.</p> <p>Covey didn’t expect Douglass to resist.</p> <p>He trembled like a leaf.</p> <p>He asked Hughes to help him.</p> <p>When Douglass kicked Hughes, Covey was scared.</p>
Paragraph 13	<p>10. Why does Douglass describe Covey as “puffing and blowing at a great rate”?</p> <p>This shows that Covey had been weakened and tired by his fight with Douglass, and that he is only stopping because he is tired, not because he won (as he claims).</p>

Excerpt 4 Close Reading Guide, Third Read
(For Teacher Reference)

Questions	Teacher Guide
Paragraph 14	<p>11. Why does Douglass refer to the fight as a “resurrection”? To what is he alluding? Why would this appeal to his audience?</p> <p>A resurrection is when someone is dead and then they are brought back to life. The most common resurrection story is that of Jesus in the Bible. Douglass is comparing the re-emergence of his sense of humanity and hope to the rebirth of a soul. His audience would likely understand the allusion, and it would underline the importance of Douglass’s transformation.</p> <p>“I now resolved that, however long I might remain a slave in form, the day had passed forever when I could be a slave in fact.”</p> <p>12. What does that mean? How does the rest of the paragraph support it?</p> <p>This means that even though he was technically still a slave, he wasn’t going to think of himself as a slave nor let others treat him (by whipping him) like a slave. It follows his description of how much his resistance transformed him.</p>
Whole Excerpt	<p>Purpose: How does this excerpt support the two positions Douglass held about slavery that are listed below?</p> <p>1. Slavery is terrible for slaves.</p> <p>Douglass was broken—made to feel not human—by the hard work and terrible treatment. He was beaten for not working even when he collapsed with illness.</p> <p>2. Slavery corrupts slave holders.</p> <p>Covey is cruel, and has no compassion. He beats sick slaves and does not fight fair.</p>



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 8

Analyzing Douglass's Purpose: Excerpt 4



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can use correct grammar and usage when writing or speaking. (L.7.1)
- I can determine an author's point of view or purpose in informational text. (RI.7.6)
- I can analyze how the author distinguishes his/her position from others'. (RI.7.6)
- I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5)

Supporting Learning Targets

- I can analyze how specific sections of *Narrative of the Life of Frederick Douglass* convey Douglass's position on slavery.
- I can identify key components of the narrative arc that summarize the story.
- I can analyze how Douglass uses figurative language to convey meaning in *Narrative of the Life of Frederick Douglass*.
- I can correct my writing so that all sentences are complete.

Ongoing Assessment

- Excerpt 4 Text and Questions: The Fight with Covey
- Excerpt 4 Analysis note-catcher



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Debriefing Excerpt 4 Third Read Questions (5 minutes)2. Work Time<ol style="list-style-type: none">A. Completing Excerpt 4 Analysis Note-catcher (25 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Mini Lesson: Writing Complete Sentences (15 minutes)4. Homework<ol style="list-style-type: none">A. Complete Excerpt 4 constructed response	<ul style="list-style-type: none">• This is the final lesson that focuses on Excerpt 4. Students briefly discuss the third read questions they completed for homework. Then, they return to their small groups from Lesson 4 to complete the Excerpt 4 Analysis note-catcher.• If you are not having your students read Excerpt 5, have students complete a figurative language card for the word wall using Excerpt 4. See Lessons 9 and 10 for necessary materials and ideas on the types of instruction that support this.• As students work in groups, circulate to notice how they are doing with the skills that will be assessed on the Mid-Unit 2 Assessment Part 2: using context and roots to determine the meaning of words they encounter while reading, analyzing how Douglass uses figurative language and word choice to convey meaning, and analyzing how a particular excerpt conveys Douglass's overall purpose in the <i>Narrative</i>.• In the Closing and Assessment, you provide instruction on writing in complete sentences and fixing sentence fragments and run-on sentences via a mini lesson. Use what you noticed on the Complete Sentences Practice worksheet and the Excerpt 3 constructed response to decide how to focus your instruction. The mini lesson you plan should identify one or two common errors, model how to correct these errors, and provide students with a chance to practice this—either by correcting errors you marked on their Excerpt 3 constructed response or by correcting errors on their Complete Sentences Practice worksheet. Students will benefit much more from correcting one or two sentences carefully than from correcting many grammar errors, so plan the lesson to provide them with a specific focus for their work. Then, make sure students understand they need to write this type of sentence correctly in the Excerpt 4 constructed response completed for homework.• In advance: Review Excerpt 4 Close Reading Guide, Third Read (for teacher reference; from Lesson 7) and Excerpt 4 Analysis note-catcher (answers, for teacher reference); develop mini lesson for Closing and Assessment (see above).• Post: Learning targets.



Lesson Vocabulary	Materials
	<ul style="list-style-type: none"> • Excerpt 4 Close Reading Guide, Third Read (from Lesson 7, one to display) • Group Work anchor chart (begun in Lesson 4) • Excerpt analysis roles (from Lesson 4) • Excerpt analysis group assignments (from Lesson 4; one to display) • Excerpt 4 Analysis note-catcher (one per student and one to display) • Excerpt 4 Analysis note-catcher (answers, for teacher reference) • Complete Sentences Practice worksheet (from Lesson 7; returned this lesson with teacher feedback) • Excerpt 3 constructed response (from Lesson 5; returned in this lesson with teacher feedback) • Excerpt 4 Constructed Response: The Fight with Covey (one per student) • Excerpt 4 Constructed Response: The Fight with Covey (answers, for teacher reference)

Opening	Meeting Students' Needs
<p>A. Debriefing Excerpt 4 Third Read Questions (5 minutes)</p> <ul style="list-style-type: none"> • Ask students to take out their homework and check it against the displayed Excerpt 4 Close Reading Guide, Third Read. • Point out that the conversations they had in class should have helped them write full and accurate answers to these questions. • Depending on how much debriefing you did in Lesson 7, you may wish to review questions with which students struggled. It is particularly important that students have a solid understanding of the answers to Questions 3, 4, 11, and 12 and the final question about how the whole excerpt supports Douglass's positions. 	



Work Time	Meeting Students' Needs
<p>A. Completing Excerpt 4 Analysis Note-catcher (25 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the Group Work anchor chart and excerpt analysis roles and remind them of specific strengths you saw in their group work in Lesson 4.• Tell them that today they will work in the same groups and use the Excerpt 4 Analysis note-catcher to synthesize their understanding of Excerpt 4.• Display excerpt analysis group assignments so each student knows his or her role. Remind students of where each group meets, and invite students to move quietly to meet with their groups.• As groups work, walk around and provide support as needed. Once most students are finished with their individual tasks, prompt them to begin sharing their work with their group members. Group members should ask clarifying questions and give feedback to each person, noting if something is missing or needs to be corrected.• As students work in groups to complete the note-catcher, circulate to ask probing and prompting questions. The Excerpt 4 Analysis Note-catcher (answers, for teacher reference) may be helpful to you• Listen for examples of strong group work. Once most groups finish sharing and debriefing, congratulate the class on successfully working in groups of three today. Name examples of students following the norms from the Group Work anchor chart.• Ask students to share out ideas for each box on the chart and the narrative arc. There may be multiple examples used for the "how" column. Focus on having students explain how they analyzed their evidence. This analysis—not just how evidence supports a position, but how it disproves another position—is complex and the foundation for the essay they will write later in this unit.• Scribe answers for students on the displayed Excerpt 4 Analysis note-catcher.	<ul style="list-style-type: none">• Graphic organizers like the Excerpt Analysis note-catcher provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning, and to engage students more actively.• Use of protocols for small group work allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students to practice their speaking and listening skills.



Closing and Assessment	Meeting Students' Needs
<p>A. Mini Lesson: Writing Complete Sentences (15 minutes)</p> <ul style="list-style-type: none">• Use this time to return the Complete Sentences Practice worksheet and Excerpt 3 constructed response. By delivering a mini lesson about sentence structure, addresses the needs you see in your class (consider: recognizing and correcting sentence fragments and run-on sentences).• Remind students to use what they are learning—both about sentence structure and about constructed responses—as they write the Excerpt 4 constructed response, which is their homework. The supporting materials include an exemplar answer, which may be helpful for you here or later, as you are assessing the work. See Excerpt 4 constructed response (answers, for teacher reference).	<ul style="list-style-type: none">• Exemplars provide a clear vision of the expectation for students.• Reviewing previous work allows students to understand if they are below, meeting, or exceeding standards.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete Excerpt 4 constructed response.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 8

Supporting Materials



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Excerpt 4 Analysis Note-catcher

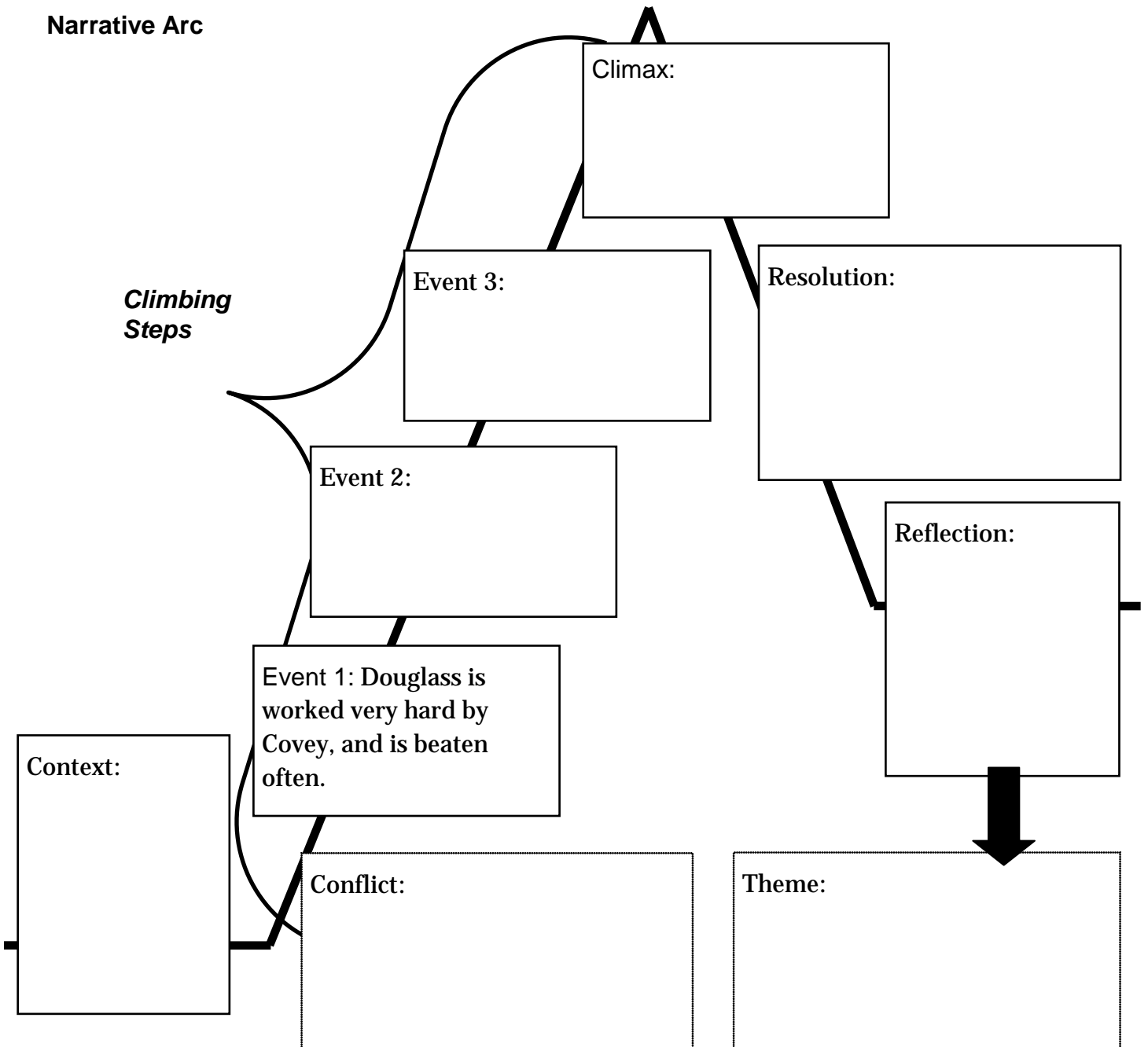
Name: _____

Date: _____

What does Douglass say? <i>What is this excerpt about?</i>			(see narrative arc on the back)		
Position: Why does he say it? <i>(Briefly explain the connection between this excerpt and each of the two positions listed below.)</i>		Evidence: What words, phrases, and sentences show his position? <i>(Choose one or two quotes for each position; give source and briefly state what each refers to.)</i>		Analysis: What is the position that Douglass is trying to disprove? How does this quote prove that this position is incorrect?	
Slavery corrupts slave owners					
Slavery was terrible for slaves					



Excerpt 4 Analysis Note-catcher:
Narrative Arc





Excerpt 4 Analysis Note-Catcher
(Answers, for Teacher Reference)

“The Fight with Covey” in *Narrative of the Life of Frederick Douglass*, Chapter 10, Paragraphs 1–3, 5, 6, 10–13

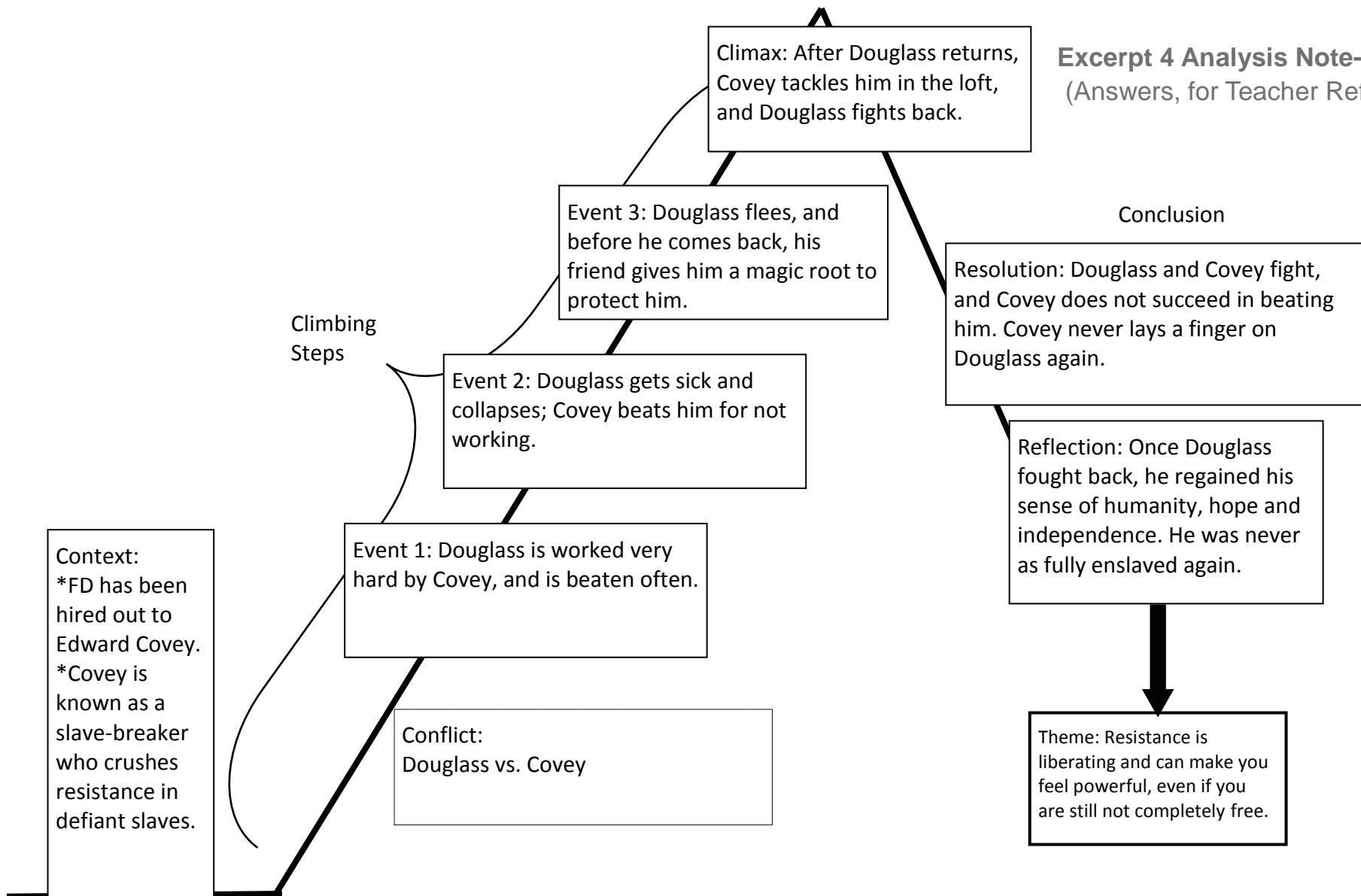
What does Douglass say? <i>What is this excerpt about?</i> (See narrative arc on the back)		
Position: Why does he say it? <i>(Briefly explain the connection between this excerpt and each of the two positions listed below.)</i>	Evidence: What words, phrases, and sentences show his position? <i>(Choose one or two quotes for each position; give source and briefly state what each refers to.)</i>	Analysis: What is the position that Douglass is trying to disprove? How does this quote prove that this position is incorrect?
Slavery corrupts slave owners Covey is cruel and shows no compassion. He is described as sneaky, and he beats Douglass when he is sick. In addition, he does not fight fair: he tries to get other slaves to hold Douglass down so he can tie him up.	Excerpt 4, Paragraph 8 “He came to the spot, and, after looking at me awhile, asked me what was the matter. I told him as well as I could, for I scarce had strength to speak. He then gave me a savage kick in the side, and told me to get up. I tried to do so, but fell back in the attempt. He gave me another kick, and again told me to rise.” (describes what Covey did when he found Douglass sick and unable to work)	People who defend slavery probably believe that slavery was good for slave owners. This quote shows that Covey, the overseer, was made very cruel and lost all compassion as he sought to break and control the slaves. Douglass collapsed from heat and exhaustion when working and staggered into the shade. When Covey found him, he showed no sympathy for this illness, but instead kicked him brutally. This shows that slavery corrupted slave owners so much that they responded cruelly even to ill slaves.



Excerpt 4 Analysis Note-catcher
(Answers, for Teacher Reference)

What does Douglass say? <i>What is this excerpt about?</i>	(See narrative arc on the back)	
Position: Why does he say it? <i>(Briefly explain the connection between this excerpt and each of the two positions listed below.)</i>	Evidence: What words, phrases, and sentences show his position? <i>(Choose one or two quotes for each position; give source and briefly state what each refers to.)</i>	Analysis: What is the position that Douglass is trying to disprove? How does this quote prove that this position is incorrect?
<p>Slavery was terrible for slaves When Douglass was worked so hard and whipped so often, he lost his hope and sense of humanity. He described himself as a beast. Also, Douglass describes how terribly he was beaten, and how he was beaten for not working even when he was too sick to work.</p>	<p>Excerpt 4, Paragraph 5 “Mr. Covey succeeded in breaking me. I was broken in body, soul, and spirit. My natural elasticity was crushed, my intellect languished, the disposition to read departed, the cheerful spark that lingered about my eye died; the dark night of slavery closed in upon me; and behold a man transformed into a brute!” (Douglass describing how he was changed by being on Covey’s farm for some months)</p>	<p>People who defended slavery probably believed that slavery wasn’t that bad for slaves. This quote shows how the difficult physical conditions of slavery affected slaves’ minds and emotions. Douglass explains that under these difficult conditions, his brain and curiosity and desire to read faded, as did his hope. He even says the he became a brute—more animal than human. This directly responds to the idea that slavery wasn’t that bad—circumstances that crushed someone’s intellect and made them into an animal are clearly terrible.</p>

Excerpt 4 Analysis Note-catcher
(Answers, for Teacher Reference)





Excerpt 4 Constructed Response: “The Fight with Covey”

Name:

Date:

[illegible]



Excerpt 4 Constructed Response: “The Fight with Covey”
(Answers, for Teacher Reference)

Directions:	Reread Excerpt 4 from <i>Narrative of the Life of Frederick Douglass</i> . Answer the following questions in at least one paragraph: “How did Frederick Douglass’s life change as a result of the fight with Covey? How did his life not change as a result of the fight with Covey? What specific examples from the text support your thinking?”
Reminders:	<ul style="list-style-type: none">• Recycle the prompt.• Give detailed examples from the text• Answer all parts of the question.• Write in complete sentences.
<p>Frederick Douglass’s life changed and also remained the same in some ways as a result of the fight with Covey. One way in which Douglass’s life changed is that he felt a renewed sense of hope and confidence in his own being. He wrote, “It rekindled the few expiring embers of freedom, and revived within me a sense of my own manhood.” As a result of the fight against Covey, which Douglass won, he felt recommitted to finding freedom and strength to carry on despite his abysmal circumstances. One way in which the fight with Covey did not change Douglass’s life is that he still remained enslaved. Despite the victory against Covey, Douglass still was another man’s property. Douglass stated, “From this time I was never again what might be called fairly whipped, though I remained a slave four years afterwards.” Douglass’s actual condition in life did not change as a result of the fight, however, he acquired a stronger sense of self and recommitted to the pursuit of freedom.</p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 9

Understanding Douglass's Words: An Escape Attempt



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)
- I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.7.4)
- I can analyze the impact of word choice on meaning and tone in an informational text. (RI.7.4)
- I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5)
- I can read above-grade-level texts with scaffolding and support. (RI.7.10)

Supporting Learning Targets

- I can determine the meaning of words and phrases in an excerpt of *Narrative of the Life of Frederick Douglass*.
- I can use common roots, prefixes, and suffixes as clues to the meaning of words in *Narrative of the Life of Frederick Douglass*.
- I can identify different types of figurative language in *Narrative of the Life of Frederick Douglass*.
- I can reread a complex text in order to make meaning of it.

Ongoing Assessment

- Excerpt 5 Text and Questions: An Escape Attempt
- Figurative Language cards



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Reviewing Learning Targets (2 minutes)2. Work Time<ol style="list-style-type: none">A. Excerpt 5 First and Second Read (23 minutes)B. Figurative Language Matching Game (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Adding to the Powerful Language Word Wall (10 minutes)4. Homework<ol style="list-style-type: none">A. Complete Excerpt 5 third read questions.	<ul style="list-style-type: none">• In this lesson, students address RI.7.4 and L.7.5 by focusing on types of figurative language. They do this during the Figurative Language Matching Game and again when they create Figurative Language cards for the Powerful Language word wall. The matching game is similar to the Rhetorical Tools Matching Game played in Module 2A, Unit 2, Lesson 7.• The Figurative Language cards serve as a formative assessment for RI.7.4. Only a few exemplars should be posted on the Powerful Language word wall.• In this lesson, students read Excerpt 5, which focuses on Douglass's (failed) escape attempt. They use a similar process to the one used for Excerpts 3 and 4, but this reading arc is less scaffolded since students have already had extensive practice. In particular, students complete the third read questions for homework. This provides them with practice for the Mid-Unit 2 Assessment Part 2, which requires that they independently read and analyze a new excerpt from the <i>Narrative</i>. There are fewer third read questions than usual, as much of the discussion of Douglass's language is accomplished through the Figurative Language Matching Game and the Figurative Language cards.• As explained in the Unit 2 Overview, if your class is struggling to understand the <i>Narrative</i> and needs more time to process Excerpt 4, consider using Lessons 9 and 10 differently. However, if you decide not to include Excerpt 5, make sure to do the work with figurative language in this lesson, as it can be applied to Excerpt 3 or 4.• If you feel that students in your class will not be successful with all of Excerpt 5, consider using only one part and orally summarizing the remaining section(s) for students.• In advance: Create the Figurative Language cards for the matching game.• Review: Excerpt 5 Second Read Close Reading Guide.• Post: Poet's Toolbox anchor chart, Powerful Language word wall, and learning targets.• In the next lesson: Third read questions that students complete for homework should be collected and used as formative assessment data.



Lesson Vocabulary	Materials
metaphor, simile, personification, allusion, cherish, imprudent, ascertain, imbue, feasible, recounted, disposed, sentinel, shunned, gaining the end, bondage, purpose, adrift, subjected to, liable, satisfaction, lash, defiance, propriety, utter, learn a trade	<ul style="list-style-type: none">• Excerpt 5 Text and Questions: An Escape Attempt (one per student and one to display)• Douglass's Homes Discussion Appointments (from Unit 1, Lesson 6; for teacher reference)• Excerpt 5 Close Reading Guide, Second Read (for teacher reference)• Reference Sheet: Roots, Prefixes, and Suffixes (from Unit 1, Lesson 7; one per student)• Poet's Toolbox anchor chart (begun in Unit 1, Lesson 11)• Figurative Language Matching Game cards (one card per student)• Figurative Language Matching Game directions (one to display)• Document camera• Figurative Language card directions (one to display)• Figurative Language cards (one card per student; all one color: a different color than Vivid Word Choice cards in Lesson 3)• Powerful Language Word Wall (begun in Lesson 3)

Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the posted learning targets. Tell students that you are looking forward to seeing them work more independently with this final excerpt from the <i>Narrative</i>. Explain that today they will focus on figurative language, which they began working with when they studied poetry in Unit 1.	



Work Time	Meeting Students' Needs
<p>A. Excerpt 5 First and Second Read (23 minutes)</p> <ul style="list-style-type: none">• Distribute Excerpt 5 Text and Questions: An Escape Attempt. Remind students that this excerpt could also become the basis for the picture book they create in Unit 3.• Quickly review the provided definitions (e.g., direct students to find the word <i>imprudent</i> in Paragraph 2, and then read the definition out loud). It is important for students to hear you read the words, as they may not know how to pronounce them.• Read the entire excerpt aloud fluently and with expression. Encourage students to follow along silently and circle words they do not know.• When you are done, pause and ask:<ul style="list-style-type: none">* “What was this excerpt about?”• Listen for: “The excerpt is about a planned escape to freedom that ultimately fails.”• Direct students to sit with one of their partners from the Douglass's Homes Discussion Appointments (you decide which one) and to complete the second read questions. Remind them that you have modeled all of these types of questions before, and this is their chance to practice before the Mid-Unit 2 Assessment Part 2. Use the Excerpt 5 Close Reading Guide, Second Read to guide students as they work in pairs. Remind students to use their Reference Sheet: Roots, Prefixes, and Suffixes as needed.• Debrief answers, focusing on Questions 6, 7, 9, and 12.	<ul style="list-style-type: none">• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency and comprehension for students: they are hearing a strong reader read the text aloud with accuracy and expression, and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students follow along silently as you read the text aloud, and circle words they do not understand.• Asking students to identify challenging vocabulary helps them to monitor their understanding of a complex text. When students annotate the text by circling these words it can also provide a formative assessment for the teacher.• During this Work Time, you may want to pull a small group of students to support them in answering the questions and determining the meaning of vocabulary words. Some students will need more guided practice before they are ready for independent work.



Work Time (continued)	Meeting Students' Needs
<p>B. Figurative Language Matching Game (10 minutes)</p> <ul style="list-style-type: none">• Congratulate students on their careful work to determine what Douglass said, and tell them that now they will pause to think about this question:<ul style="list-style-type: none">* “What figurative language from the Poet’s Toolbox does Douglass use to strengthen his purpose?”• Encourage students to reference the Poet’s Toolbox anchor chart if they struggle.• Distribute the Figurative Language Matching Game cards by giving half the class tool notecards and the other half sentence strips.• Display and explain the Figurative Language Matching Game directions.<ol style="list-style-type: none">1. Read the cards and clarify any vocabulary.2. Walk around and find a match: a tool card needs to be matched with a sentence strip, which has an example of that tool from the <i>Narrative</i>.3. Sit down together once a match is made.4. Discuss the example and the tool. Talk about why Douglass used that particular tool.• Model Direction 4 by saying:<ul style="list-style-type: none">* “When you get to the last step, make sure to reference the figurative language type and the words Douglass used. You may say something like: ‘Douglass used the metaphor “horrible pit” to describe slavery because it created an image of slavery as inescapable. This painted a picture in the minds of the audience about the evils of the institution.’”• Give students a minute to complete Step 1, and pause to answer clarifying questions. Then, instruct them to move on.• Circulate to ensure students are finding their matches.• When most students have partnered up and had a chance to discuss, ask several groups to share their thinking.• Provide positive feedback for careful thinking about why Douglass is using particular strategies and how they might be convincing to his audience.	<ul style="list-style-type: none">• The Figurative Language Matching Game acts as a physical release. Ensuring that students have opportunities to incorporate physical movement in the classroom supports their academic success.



Closing and Assessment	Meeting Students' Needs
<p>A. Adding to the Powerful Language Word Wall (10 minutes)</p> <ul style="list-style-type: none">• Remind students of the work they did in Lesson 3 when they added word choice cards to the Powerful Language Word Wall.• Direct students' attention to the document camera. Post the Figurative Language card directions and distribute the Figurative Language cards to students.• Ask students to turn and talk:<ul style="list-style-type: none">* "How is this similar to and different from the Word Choice cards you completed in Lesson 3?"• Listen for students to say: "This focuses on Excerpt 5, not Excerpt 3," "identifies a place that 'pulls' at you," and "analyzes how Douglass uses language to convey meaning."• Ask students to find an example of figurative language in Excerpt 4 or Excerpt 5. When they have found one, prompt them to complete a Figurative Language card for it.• Remind students that you will look at all of the cards to see how they are doing with this skill—which will be assessed on the Mid-Unit 2 Assessment—and you will post the strongest examples to the Powerful Language Word Wall.	<ul style="list-style-type: none">• Providing models of expected work supports all learners, but especially supports challenged learners.• Encourage students, especially struggling readers, to make their cards about the example they used in the game.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete Excerpt 5 third read questions.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 9

Supporting Materials



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Excerpt 5 Text and Questions: An Escape Attempt
Narrative of the Life of Frederick Douglass

Name:

Date:

Chapter 10, Paragraphs 26 -31, 33–37, and 40

Background: In January 1834, Frederick Douglass leaves Covey and begins living on Mr. Freeland’s plantation. Mr. Freeland is a slaveholder who is less cruel and more tolerable than the previous one. Douglass starts a Sabbath School where he teaches at least 40 fellow slaves how to read. Slaveholders shut the school down. Douglass begins the year 1835 with a burning desire to escape to freedom in the north.

Excerpt 5 Text and Questions: An Escape Attempt
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>1 At the close of the year 1834, Mr. Freeland again hired me of my master, for the year 1835. But, by this time, I began to want to live <i>upon free land</i> as well as <i>with Freeland</i>; and I was no longer content, therefore, to live with him or any other slaveholder.... I was fast approaching manhood, and year after year had passed, and I was still a slave. These thoughts roused me—I must do something. I therefore resolved that 1835 should not pass without witnessing an attempt, on my part, to secure my liberty. But I was not willing to cherish this determination alone. My fellow-slaves [many of whom he had taught in Sabbath school] were dear to me. I was anxious to</p>	<p>1. What does Douglass decide he will do in 1834?</p> <p>Cherish—to keep or take care of something or someone you hold dear</p>	<p>1. Given some of Douglass’s concerns about escaping to freedom, what do you think may have prevented other slaves in the 1800s from attempting to escape from slavery? Use examples from the text.</p>

Excerpt 5 Text and Questions: An Escape Attempt
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>have them participate with me in this, my life-giving determination. I therefore, though with great prudence, commenced early to ascertain their views and feelings in regard to their condition, and to imbue their minds with thoughts of freedom.... I went first to Henry, next to John, then to the others. I found, in them all, warm hearts and noble spirits. They were ready to hear, and ready to act when a feasible plan should be proposed. This was what I wanted. We met often, and consulted frequently, and told our hopes and fears, recounted the difficulties, real and imagined, which we should be called on to meet. At times we were almost disposed to give up, and try to content ourselves with our wretched lot; at others, we were firm and unbending in our determination to go.</p>	<p>Prudence—caution</p> <p>Ascertain—figure out</p> <p>Imbue—</p> <p>2. Feasible is from the root <i>fais</i>, which means do or make. The suffix is <i>able</i>. Given that, what do you think feasible means?</p> <p>3. Recounted has the prefix <i>re</i>, which means again. What does Douglass do again in this paragraph?</p> <p>Disposed—</p>	

Excerpt 5 Text and Questions: An Escape Attempt
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>Whenever we suggested any plan, there was shrinking—the odds were fearful. Our path was beset with the greatest obstacles; and if we succeeded in gaining the end of it, our right to be free was yet questionable—we were yet liable to be returned to bondage. We could see no spot, this side of the ocean, where we could be free.</p>	<p>Gaining the end— reaching the goal</p> <p>Bondage—</p>	

Excerpt 5 Text and Questions: An Escape Attempt
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>We knew nothing about Canada. Our knowledge of the north did not extend farther than New York; and to go there, and be forever harassed with the frightful liability of being returned to slavery—with the certainty of being treated tenfold worse than before—the thought was truly a horrible one, and one which it was not easy to overcome. The case sometimes stood thus: At every gate through which we were to pass, we saw a watchman—at every ferry a guard—on every bridge a sentinel—and in every wood a patrol. We were hemmed in upon every side. Here were the difficulties, real or imagined—the good to be sought, and the evil to be shunned.</p>	<p>4. Underline two of Douglass’s concerns about trying to escape from slavery.</p> <p>Sentinel—a soldier or guard whose job is to stand and keep watch</p> <p>Hemmed in—</p> <p>Shunned—deliberately avoided someone or something</p>	<p>2.. What is Douglass describing when he writes, “its robes already crimsoned with the blood of millions, and even now feasting itself greedily upon our own flesh”?</p> <p>What type of figurative language is Douglass using here in this quote?</p> <ul style="list-style-type: none"> a. Simile b. Metaphor c. Allusion d. Personification <p>How does this help him make his point?</p>

Excerpt 5 Text and Questions: An Escape Attempt
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>On the one hand, there stood slavery, a stern reality, glaring frightfully upon us,—its robes already crimsoned with the blood of millions, and even now feasting itself greedily upon our own flesh. On the other hand, away back in the dim distance, under the flickering light of the north star, behind some craggy hill or snow-covered mountain, stood a doubtful freedom—half frozen—beckoning us to come and share its hospitality.</p>		

Excerpt 5 Text and Questions: An Escape Attempt
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>2. In coming to a fixed determination to run away, we did more than Patrick Henry, when he resolved upon liberty or death. With us it was a doubtful liberty at most, and almost certain death if we failed. For my part, I should prefer death to hopeless bondage.</p>	<p>5. Patrick Henry, a delegate from Virginia who was trying to get his state to join the Revolutionary War, wrote a speech where he said, “Give me liberty or give me death!”</p> <p>What type of figurative language does Douglass use when he mentions Patrick Henry and his own “doubtful liberty at most, and almost certain death”?</p> <p>a. Simile b. Juxtaposition c. Allusion d. Vivid word choice</p>	<p>3. Why does Douglass so clearly explain the dangers of trying to escape? How does it convey his position about slavery?</p>

Excerpt 5 Text and Questions: An Escape Attempt
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>3. The plan we finally concluded upon was, to get a large canoe belonging to Mr. Hamilton, and upon the Saturday night previous to Easter holidays, paddle directly up the Chesapeake Bay. On our arrival at the head of the bay, a distance of seventy or eighty miles from where we lived, it was our purpose to turn our canoe adrift, and follow the guidance of the north star till we got beyond the limits of Maryland. Our reason for taking the water route was, that we were less liable to be suspected as runaways; we hoped to be regarded as fishermen; whereas, if we should take the land route, we should be subjected to interruptions of almost every kind. Any one having a white face, and being so disposed, could stop us, and subject us to examination.</p>	<p>Purpose—</p> <p>Adrift—not fastened to anything; a boat that isadrift will float away</p> <p>Liable—</p> <p>Subjected to—</p> <p>6. What was the escape plan?</p>	

Excerpt 5 Text and Questions: An Escape Attempt
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>4. The week before our intended start, I wrote several protections, one for each of us. As well as I can remember, they were in the following words, to wit:—</p> <p>“This is to certify that I, the undersigned, have given the bearer, my servant, full liberty to go to Baltimore, and spend the Easter holidays. Written with mine own hand, &c., 1835.</p> <p>WILLIAM HAMILTON</p> <p>Near St. Michael’s, in Talbot county, Maryland.”</p> <p>We were not going to Baltimore; but, in going up the bay, we went toward Baltimore, and these protections were only intended to protect us while on the bay.</p>	<p>7. What is a protection? How would it help Douglass and the other escaping slaves?</p>	

Excerpt 5 Text and Questions: An Escape Attempt
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>5. After a painful waiting, the Saturday morning, whose night was to witness our departure, came. I hailed it with joy, bring what of sadness it might. Friday night was a sleepless one for me. I probably felt more anxious than the rest, because I was, by common consent, at the head of the whole affair. The responsibility of success or failure lay heavily upon me. The glory of the one, and the confusion of the other, were alike mine. The first two hours of that morning were such as I never experienced before, and hope never to again. Early in the morning, we went, as usual, to the field.</p>	<p>8. What does Douglass mean when he says, “We are betrayed?” What has happened to their plan to escape?</p>	

Excerpt 5 Text and Questions: An Escape Attempt
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>We were spreading manure; and all at once, while thus engaged, I was overwhelmed with an indescribable feeling, in the fullness of which I turned to Sandy, who was near by, and said, “We are betrayed!” “Well,” said he, “that thought has this moment struck me.” We said no more. I was never more certain of any thing.</p>		

Excerpt 5 Text and Questions: An Escape Attempt
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>6. The horn was blown as usual, and we went up from the field to the house for breakfast. I went for the form, more than for want of any thing to eat that morning. Just as I got to the house, in looking out at the lane gate, I saw four white men, with two colored men. Mr. Freeland put his head in at the door, and called me by name, saying, there were some gentlemen at the door who wished to see me. I stepped to the door, and inquired what they wanted. They at once seized me, and, without giving me any satisfaction, tied me—lashing my hands closely together. I insisted upon knowing what the matter was. They at length said, that they had learned I had been in a “scrape,” and that I was to be examined before my master; and if their information proved false, I should not be hurt.</p>	<p>Satisfaction—reason</p> <p>9. What set of context clues helps you figure out what lash means?</p> <p>a. seize, tied, hands closely together b. satisfaction, inquired, hands c. at once, tied, without d. tied, insisted, scrape</p>	

Excerpt 5 Text and Questions: An Escape Attempt
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>7. In a few moments, they succeeded in tying John. They then turned to Henry, who had by this time returned, and commanded him to cross his hands. “I won’t!” said Henry, in a firm tone, indicating his readiness to meet the consequences of his refusal. “Won’t you?” said Tom Graham, the constable. “No, I won’t!” said Henry, in a still stronger tone. With this, two of the constables pulled out their shining pistols, and swore, by their Creator, that they would make him cross his hands or kill him. Each cocked his pistol, and, with fingers on the trigger, walked up to Henry, saying, at the same time, if he did not cross his hands, they would blow his damned heart out. “Shoot me, shoot me!” said Henry; “you can’t kill me but once. Shoot, shoot—and be damned! <i>I won’t be tied!</i>”</p>	<p>10. What does Henry refuse to do? Why?</p>	<p>4. What details does Douglass give to convey Henry’s bravery? Why does he make sure his audience sees Henry as brave?</p>

Excerpt 5 Text and Questions: An Escape Attempt
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>This he said in a tone of loud defiance; and at the same time, with a motion as quick as lightning, he with one single stroke dashed the pistols from the hand of each constable. As he did this, all hands fell upon him, and, after beating him some time, they finally overpowered him, and got him tied.</p>	<p>11. “This he said in a tone of loud defiance; and at the same time, with a motion as quick as lightning, he with one single stroke dashed the pistols from the hand of each constable.”</p> <p>What does “defiance” mean in this sentence?</p> <ul style="list-style-type: none"> a. behavior that shows you are unhappy with someone b. behavior that shows you are angry with someone c. behavior that shows you refuse to do what someone tells you to do, especially because you do not respect them d. behavior that shows you are moving quickly 	

Excerpt 5 Text and Questions: An Escape Attempt
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>8. During the scuffle, I managed, I know not how, to get my pass out, and, without being discovered, put it into the fire. We were all now tied.... Just a moment previous to the scuffle with Henry, Mr. Hamilton suggested the propriety of making a search for the protections which he had understood Frederick had written for himself and the rest. But, just at the moment he was about carrying his proposal into effect, his aid was needed in helping to tie Henry; and the excitement attending the scuffle caused them either to forget, or to deem it unsafe, under the circumstances, to search. So we were not yet convicted of the intention to run away.</p>	<p>Propriety—recommended action or behavior</p> <p>12. Why were Douglass and his friends “not yet convicted on the intention to run away”?</p>	

Excerpt 5 Text and Questions: An Escape Attempt
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>9. When we got about half way to St. Michael's, while the constables having us in charge were looking ahead, Henry inquired of me what he should do with his pass. I told him to eat it with his biscuit, and own nothing; and we passed the word around, "Own nothing;" and "Own nothing!" said we all. Our confidence in each other was unshaken.</p>	<p>13. What does Douglass mean by "own nothing" and why do Douglass, Henry, and John repeat those words?</p>	

Excerpt 5 Text and Questions: An Escape Attempt
Narrative of the Life of Frederick Douglass

Text	Second Read Questions	Third Read Questions
<p>10. I was now left to my fate. I was all alone, and within the walls of a stone prison. But a few days before, and I was full of hope. I expected to have been safe in a land of freedom; but now I was covered with gloom, sunk down to the utmost despair. I thought the possibility of freedom was gone. I was kept in this way about one week, at the end of which, Captain Auld, my master, to my surprise and utter astonishment, came up, and took me out, with the intention of sending me, with a gentleman of his acquaintance, into Alabama. But, from some cause or other, he did not send me to Alabama, but concluded to send me back to Baltimore, to live again with his brother Hugh, and to learn a trade.</p>	<p>14. Where do the constables take Douglass?</p> <p>Utter—</p> <p>Learn a trade—to learn to do a particular craft, such as making clocks or boats, or weaving cloth</p>	<p>5. How does Douglass's mood change from the beginning of the excerpt to the end? Provide several examples to support your idea.</p>

Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.

Excerpt 5 Text and Questions: An Escape Attempt
Narrative of the Life of Frederick Douglass

Whole Excerpt

PURPOSE: How does this excerpt support the two positions Douglass held about slavery that are listed below?

1. Slavery is terrible for slaves.
2. Slavery corrupts slave holders.

Excerpt 5 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

“An Escape Attempt,” in *Narrative of the Life of Frederick Douglass*: Chapter 10, Paragraphs 26 - 31, 33–37, and 40

Background: In January 1834, Frederick Douglass leaves Covey and begins living on Mr. Freeland’s plantation. Mr. Freeland is a slaveholder who is less cruel and more tolerable than the previous one. Douglass starts a Sabbath School where he teaches at least 40 fellow slaves how to read. Slaveholders shut the school down. Douglass begins the year 1835 with a burning desire to escape to freedom in the north.

Directions for second read: The Summary Version

- * Students work in pairs.
- * For the debrief, focus on 6, 7, 9, and 12.

Excerpt 5 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>1. At the close of the year 1834, Mr. Freeland again hired me of my master, for the year 1835. But, by this time, I began to want to live upon free land as well as with Freeland; and I was no longer content, therefore, to live with him or any other slaveholder.... I was fast approaching manhood, and year after year had passed, and I was still a slave. These thoughts roused me—I must do something. I therefore resolved that 1835 should not pass without witnessing an attempt, on my part, to secure my liberty. But I was not willing to cherish this determination alone. My fellow-slaves [many of whom he had taught in Sabbath school] were dear to me. I was anxious to have them participate with me in this, my life-giving determination.</p>	<p>1. What does Douglass decide he will do in 1834? Douglass wants desperately to find freedom. He cannot live under the control of a master any longer.</p> <p>Cherish—<i>to keep or take care of something or someone you hold dear</i></p> <p>Prudence—<i>caution</i></p> <p>Ascertain—<i>figure out</i></p> <p>Imbue—to make someone have a particular quality or emotion</p>	<p>Before students begin, prompt them to use the various strategies they have mastered throughout their reading of the <i>Narrative</i>.</p> <p>Students should work in pairs. Circulate to ask prompting and probing questions as necessary.</p> <p>Consider working with a small group of students who may need additional support.</p> <p>Prompting and probing questions:</p> <p>1. What does it mean to resolve something? Reread the sentence, “I therefore resolved that ...”</p>

Excerpt 5 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>I therefore, though with great prudence, commenced early to ascertain their views and feelings in regard to their condition, and to imbue their minds with thoughts of freedom. I went first to Henry, next to John, then to the others. I found, in them all, warm hearts and noble spirits. They were ready to hear, and ready to act when a feasible plan should be proposed. This was what I wanted. We met often, and consulted frequently, and told our hopes and fears, recounted the difficulties, real and imagined, which we should be called on to meet.</p>	<p>2. <i>Feasible</i> is from the root <i>fais</i>, which means do or make. The suffix is <i>able</i>. Given that, what do you think feasible means? Able to be done, possible</p> <p>3. <i>Recounted</i> has the prefix <i>re</i>, which means again. What does Douglass do again in this paragraph? Douglass thinks about the challenges he will face again and again when planning his escape.</p>	

Excerpt 5 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>At times we were almost disposed to give up, and try to content ourselves with our wretched lot; at others, we were firm and unbending in our determination to go. Whenever we suggested any plan, there was shrinking—the odds were fearful. Our path was beset with the greatest obstacles; and if we succeeded in gaining the end of it, our right to be free was yet questionable—we were yet liable to be returned to bondage. We could see no spot, this side of the ocean, where we could be free. We knew nothing about Canada.</p>	<p>Disposed—inclined</p> <p>Gaining the end—<i>reaching the goal</i></p> <p>Bondage—slavery</p> <p>4. Underline two of Douglass’s concerns about trying to escape from slavery.</p> <p>Possible answers include phrases from anywhere in this section that begins: “Our path was beset with the greatest obstacles . . .” and concludes “. . . the thought was truly a horrible one, and one which it was not easy to overcome.”</p>	<p>4. An obstacle is something that stands in the way. Reread the few sentences after the phrase, “Our path was beset with the greatest obstacles...”</p>

Excerpt 5 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>Our knowledge of the north did not extend farther than New York; and to go there, and be forever harassed with the frightful liability of being returned to slavery—with the certainty of being treated tenfold worse than before—the thought was truly a horrible one, and one which it was not easy to overcome. The case sometimes stood thus: At every gate through which we were to pass, we saw a watchman—at every ferry a guard—on every bridge a sentinel—and in every wood a patrol. We were hemmed in upon every side. Here were the difficulties, real or imagined—the good to be sought, and the evil to be shunned.</p>	<p>Sentinel—<i>a soldier or guard whose job is to stand and keep watch</i></p> <p>Hemmed in—contained, trapped within an area</p> <p>Shunned—<i>deliberately avoided someone or something</i></p>	

Excerpt 5 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
 (For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>On the one hand, there stood slavery, a stern reality, glaring frightfully upon us,—its robes already crimsoned with the blood of millions, and even now feasting itself greedily upon our own flesh. On the other hand, away back in the dim distance, under the flickering light of the north star, behind some craggy hill or snow-covered mountain, stood a doubtful freedom—half frozen—beckoning us to come and share its hospitality.</p>		

Excerpt 5 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>2. In coming to a fixed determination to run away, we did more than Patrick Henry, when he resolved upon liberty or death. With us it was a doubtful liberty at most, and almost certain death if we failed. For my part, I should prefer death to hopeless bondage.</p>	<p>5. Patrick Henry, a delegate from Virginia who was trying to get his state to join the Revolutionary War, wrote a speech where he said, “Give me liberty or give me death!”</p> <p>What type of figurative language does Douglass use when he mentions Patrick Henry and his own “doubtful liberty at most, and almost certain death”?</p> <p>a. Simile b. Juxtaposition c. Allusion d. Vivid word choice</p>	

Excerpt 5 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>3. The plan we finally concluded upon was, to get a large canoe belonging to Mr. Hamilton, and upon the Saturday night previous to Easter holidays, paddle directly up the Chesapeake Bay. On our arrival at the head of the bay, a distance of seventy or eighty miles from where we lived, it was our purpose to turn our canoe adrift, and follow the guidance of the north star till we got beyond the limits of Maryland. Our reason for taking the water route was, that we were less liable to be suspected as runaways; we hoped to be regarded as fishermen; whereas, if we should take the land route, we should be subjected to interruptions of almost every kind. Any one having a white face, and being so disposed, could stop us, and subject us to examination. a</p>	<p>Purpose—plan</p> <p>Adrift—<i>not fastened to anything; a boat that is adrift will float away</i></p> <p>Liable—likely, able to be blamed</p> <p>Subjected to—forced to allow</p> <p>6. What was the escape plan? They planned to take a canoe north through the Chesapeake Bay, where they could pretend to be fisherman. Then they planned to turn the canoe loose and walk to the northern border of Maryland.</p>	<p>6. Highlight the key phrases for students to summarize: “get a large canoe,” “paddle up the Chesapeake Bay,” and “follow the guidance of the north star.”</p>

Excerpt 5 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>4. The week before our intended start, I wrote several protections, one for each of us. As well as I can remember, they were in the following words, to wit:— “This is to certify that I, the undersigned, have given the bearer, my servant, full liberty to go to Baltimore, and spend the Easter holidays. Written with mine own hand, &c., 1835.</p> <p>WILLIAM HAMILTON</p> <p>Near St. Michael’s, in Talbot county, Maryland.”</p> <p>We were not going to Baltimore; but, in going up the bay, we went toward Baltimore, and these protections were only intended to protect us while on the bay.</p>	<p>7. What is a protection? How would it help Douglass and the other escaping slaves?</p> <p>A protection is a written pass allowing a slave to be away from his or her plantation. It would allow Douglass and his friends to not seem like escaping slaves when they encountered whites.</p>	<p>7. What do you know about whether or not slaves were allowed to leave their plantations? Why did Douglass sign the passes with someone else’s name?</p>

Excerpt 5 Second Read Close Reading Guide
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>5. After a painful waiting, the Saturday morning, whose night was to witness our departure, came. I hailed it with joy, bring what of sadness it might. Friday night was a sleepless one for me. I probably felt more anxious than the rest, because I was, by common consent, at the head of the whole affair. The responsibility of success or failure lay heavily upon me. The glory of the one, and the confusion of the other, were alike mine. The first two hours of that morning were such as I never experienced before, and hope never to again. Early in the morning, we went, as usual, to the field. We were spreading manure; and all at once, while thus engaged, I was overwhelmed with an indescribable feeling, in the fullness of which I turned to Sandy, who was near by, and said, “We are betrayed!”</p>	<p>8. What does Douglass mean when he says, “We are betrayed”? What has happened to their plan to escape?</p> <p>Douglass gets the feeling that their plan to escape has been ruined because someone had betrayed them by sharing their plan with the enemy.</p>	<p>8. What does it mean to betray someone?</p>

Excerpt 5 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>“Well,” said he, “that thought has this moment struck me.” We said no more. I was never more certain of any thing.</p>		
<p>6. The horn was blown as usual, and we went up from the field to the house for breakfast. I went for the form, more than for want of any thing to eat that morning. Just as I got to the house, in looking out at the lane gate, I saw four white men, with two colored men. Mr. Freeland put his head in at the door, and called me by name, saying, there were some gentlemen at the door who wished to see me. I stepped to the door, and inquired what they wanted. They at once seized me, and, without giving me any satisfaction, tied me—lashing my hands closely together. I insisted upon knowing what the matter was.</p>	<p>Satisfaction—<i>reason</i></p> <p>9. What set of context clues helps you figure out what lash means?</p> <p>a. seize, tied, hands closely together b. satisfaction, inquired, hands c. at once, tied, without d. tied, insisted, scrape</p>	<p>9. Are there answers you can eliminate?</p>

Excerpt 5 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
They at length said, that they had learned I had been in a “scrape,” and that I was to be examined before my master; and if their information proved false, I should not be hurt.		
7. In a few moments, they succeeded in tying John. They then turned to Henry, who had by this time returned, and commanded him to cross his hands. “I won’t!” said Henry, in a firm tone, indicating his readiness to meet the consequences of his refusal. “Won’t you?” said Tom Graham, the constable. “No, I won’t!” said Henry, in a still stronger tone. With this, two of the constables pulled out their shining pistols, and swore, by their Creator, that they would make him cross his hands or kill him.	10. What does Henry refuse to do? Why? Henry does not want to get tied up. He would rather get shot.	10. What did the constables ask Henry to do right before he said, “I won’t!”? 11. Which of these phrases best describes Henry in this paragraph?

Excerpt 5 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
 (For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>Each cocked his pistol, and, with fingers on the trigger, walked up to Henry, saying, at the same time, if he did not cross his hands, they would blow his damned heart out. “Shoot me, shoot me!” said Henry; “you can't kill me but once. Shoot, shoot—and be damned! I won't be tied!”</p>		

Excerpt 5 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>This he said in a tone of loud defiance; and at the same time, with a motion as quick as lightning, he with one single stroke dashed the pistols from the hand of each constable.</p> <p>As he did this, all hands fell upon him, and, after beating him some time, they finally overpowered him, and got him tied.</p>	<p>11. “This he said in a tone of loud defiance; and at the same time, with a motion as quick as lightning, he with one single stroke dashed the pistols from the hand of each constable.”</p> <p>What does “defiance” mean in this sentence?</p> <ul style="list-style-type: none"> a. behavior that shows you are unhappy with someone b. behavior that shows you are angry with someone c. behavior that shows you refuse to do what someone tells you to do, especially because you do not respect them d. behavior that shows you are moving quickly 	<p>10. What did the constables ask Henry to do right before he said, “I won’t!”?</p> <p>11. Which of these phrases best describes Henry in this paragraph?</p>

Excerpt 5 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>8. During the scuffle, I managed, I know not how, to get my pass out, and, without being discovered, put it into the fire. We were all now tied.... Just a moment previous to the scuffle with Henry, Mr. Hamilton suggested the propriety of making a search for the protections which he had understood Frederick had written for himself and the rest. But, just at the moment he was about carrying his proposal into effect, his aid was needed in helping to tie Henry; and the excitement attending the scuffle caused them either to forget, or to deem it unsafe, under the circumstances, to search. So we were not yet convicted of the intention to run away.</p>	<p>Propriety—<i>recommended action or behavior</i></p> <p>12. Why were Douglass and his friends “not yet convicted on the intention to run away”?</p> <p>No one had found their forged passes, so they didn’t know they were planning to escape.</p>	<p>12. Why did Douglass burn his pass?</p>

Excerpt 5 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>9. When we got about half way to St. Michael's, while the constables having us in charge were looking ahead, Henry inquired of me what he should do with his pass. I told him to eat it with his biscuit, and <u>own nothing</u>; and we passed the word around, "Own nothing;" and "Own nothing!" said we all. Our confidence in each other was unshaken.</p>	<p>13. What does Douglass mean by "own nothing" and why do Douglass, Henry, and John repeat those words?</p> <p>Douglass is telling the slaves not to admit to any of their escape plan. They need to protect each other. They repeat it to show that they are all in agreement.</p>	<p>13. What would happen if one slave confessed to the plan?</p>

Excerpt 5 Close Reading Guide, Second Read
Narrative of the Life of Frederick Douglass
(For Teacher Reference)

Text	Second Read Questions	Teacher Directions
<p>10. I was now left to my fate. I was all alone, and within the walls of a stone prison. But a few days before, and I was full of hope. I expected to have been safe in a land of freedom; but now I was covered with gloom, sunk down to the utmost despair. I thought the possibility of freedom was gone. I was kept in this way about one week, at the end of which, Captain Auld, my master, to my surprise and utter astonishment, came up, and took me out, with the intention of sending me, with a gentleman of his acquaintance, into Alabama. But, from some cause or other, he did not send me to Alabama, but concluded to send me back to Baltimore, to live again with his brother Hugh, and to learn a trade.</p>	<p>14. Where do the constables take Douglass?</p> <p>To jail</p> <p>Utter—complete</p> <p>Learn a trade—<i>to learn to do a particular craft, such as making clocks or boats or weaving cloth</i></p>	

Douglass, Frederick. Narrative of the Life of Frederick Douglass. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web



Figurative Language Matching Game Cards


Teacher Directions:

- Depending on your class, please make several copies of the following page.
- Separate each sentence strip and each tool card.
- Distribute them to students so each student has either one sentence strip or one tool card. Mix them up before you distribute them so that students have to search to find their matches.

Note: This sheet, with the sentence strips and tool cards aligned in this way, can serve as an answer key. Be aware that some sentence strips could be both a specific device and vivid word choice.



Figurative Language Matching Game Cards

Sentence Strips	Tool Cards
This he said in a tone of loud defiance; and at the same time, with a motion as quick as lightning, he with one single stroke dashed the pistols from the hand of each constable. (Excerpt 5, Par. 7)	Simile
... there stood slavery, a stern reality, glaring frightfully upon us (Excerpt 5, Par. 1)	Personification
... its robes already crimsoned with the blood of millions, and even now feasting itself greedily upon our own flesh (Excerpt 5, Par. 1)	Personification
... now I was covered with gloom, sunk down to the utmost despair. (Par. 10)	Vivid Word Choice
"I was seized with a violent aching of the head, attended with extreme dizziness; I trembled in every limb." (Excerpt 4, paragraph 7)	Vivid Word Choice
"The dark night of slavery closed in upon me; and behold a man transformed into a brute!: (Excerpt 4, paragraph 4)	Metaphor
Here were the difficulties, real or imagined—the good to be sought, and the evil to be shunned. (Excerpt 5, Par. 1)	Juxtaposition
In coming to a fixed determination to run away, we did more than Patrick Henry, when he resolved upon liberty or death. With us it was a doubtful liberty at most, and almost certain death if we failed. (Excerpt 5, Par. 4)	Allusion
"The responsibility of success or failure lay heavily upon me. The glory of the one, and the confusion of the other, were alike mine." (Excerpt 5, Par. 5)	Juxtaposition
"It was a glorious resurrection, from the tomb of slavery, to the heaven of freedom." (Excerpt 4, paragraph 14) 	Metaphor



Figurative Language Matching Game Directions

1. Read the cards and clarify any vocabulary.
2. Walk around and find a match: a tool card needs to be matched with a sentence strip, which has an example of that tool from the *Narrative*.
3. Sit down together once a match is made.
4. Discuss the example and tool. Talk about why Douglass used that particular tool.

Figurative Language Card Directions

Card Prompt

Figurative Language Card

Name: _____

Write the sentence or part of the sentence; underline the word(s) you are focusing on.

Type of figurative language:

Effect on meaning/tone:

Card Example:

Figurative Language Card

Name: _____

Write the sentence or part of the sentence; underline the word(s) you are focusing on.

“His comings were like a thief in the night” (Excerpt 4, par. 3)

Type of figurative language: **Simile**

Effect on meaning/tone: **Douglass is describing how Covey always snuck up on slaves to make sure they were working. By comparing him to a thief, Douglass adds to the suggestion that Covey was an evil and immoral person.**

Directions

Skim Excerpt 4 and Excerpt 5.

Choose an example of figurative language that you find effective.

Fill out a Vivid Word Choice card.



Figurative Language Cards

Figurative Language Card

Name: _____

Write the sentence or part of the sentence; underline the phrase you are focusing on.

Type of figurative language:

Effect on meaning/tone:

Figurative Language Card

Name: _____

Write the sentence or part of the sentence; underline the phrase you are focusing on.

Type of figurative language:

Effect on meaning/tone:





EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 10

Analyzing Douglass's Purpose: An Escape Attempt



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can determine an author's point of view or purpose in informational text. (RI.7.6)
I can analyze how the author distinguishes his/her position from others'. (RI.7.6)

Supporting Learning Targets

- I can analyze how specific sections of *Narrative of the Life of Frederick Douglass* convey Douglass' position on slavery.
- I can identify the components of a narrative arc to summarize a story.

Ongoing Assessment

- Excerpt 5 Text and Questions: An Escape Attempt
- Excerpt 5 Analysis note-catcher

Agenda

1. Opening
 - A. Reviewing Excerpt 5 Third Read Questions (10 minutes)
2. Work Time
 - A. Excerpt 5 Analysis Note-catcher (30 minutes)
3. Closing and Assessment
 - A. Previewing Homework (5 minutes)
4. Homework
 - A. Complete Excerpt 5 constructed response.

Teaching Notes

- Students begin the lesson by reviewing answers to the Excerpt 5 third read questions. The third read questions and answers can be used as formative assessment data for the standards assessed on the Mid-Unit 2 Assessment Part 2.
- Students continue to work on RI.7.6 by completing the Excerpt 5 Analysis note-catcher in their standing groups.
- After this lesson, each group member should have taken on each of the three excerpt analysis roles. This work is critical in order to have the content and skills needed to complete the End of Unit 2 Assessment (the essay about Douglass' position in the *Narrative*)
- For homework, students complete a short constructed response on Excerpt 5. They review feedback from the Excerpt 4 short constructed response in the Closing and Assessment in preparation for their homework.
- In advance: Assess students' Excerpt 4 constructed response using the Short Constructed Response Rubric.
- Review: Excerpt 5 Analysis note-catcher (answers, for teacher reference).



Lesson Vocabulary	Materials
abolition	<ul style="list-style-type: none">• Excerpt 5 Text and Questions: An Escape Attempt (from Lesson 9)• Excerpt 5 Close Reading Guide, Third Read (for teacher reference and one to display)• Excerpt 5 Analysis note-catcher (one per student and one to display)• Excerpt analysis role assignments (from Lesson 4; one to display)• Group Work anchor chart (begun in Lesson 4)• Excerpt analysis roles (from Lesson 4; one for display)• Excerpt 5 Analysis note-catcher (answers, for teacher reference)• Excerpt 4 constructed response (from Lesson 8; returned in this lesson with teacher feedback)• Short Constructed Response Rubric (from Unit 1, Lesson 8; one per student)• Excerpt 5 constructed response (one per student)• Excerpt 5 constructed response (answers, for teacher reference)

Opening	Meeting Students' Needs
<p>A. Reviewing Excerpt 5 Third Read Questions (10 minutes)</p> <ul style="list-style-type: none">• Ask students to take out Excerpt 5 text and questions: An Escape Attempt and check their answers against the displayed left column of the Excerpt 5 Close Reading Guide, Third Read. Tell them not to change their original answers, however, because those will be used as formative data.• Use the Excerpt 5 Third Read Close Reading Guide to debrief questions. Make sure to debrief the last question, about how the excerpt conveyed Douglass's positions. Notice that this excerpt has less to say about how slavery corrupted slavery owners.	<ul style="list-style-type: none">• When reviewing graphic organizers or recording forms, consider using a document camera to visually display the document for students who struggle with auditory processing.



Work Time	Meeting Students' Needs
<p>A. Excerpt 5 Analysis Note-catcher (25 minutes)</p> <ul style="list-style-type: none">• Distribute Excerpt 5 Analysis note-catcher.• Name several things students did well when completing their Excerpt 4 Analysis note-catchers.• Tell students that they will switch roles again today, and that after today they should have taken on each of the three roles.• Ask students to look at the displayed excerpt analysis role assignments. Then, ask them to join their small groups and listen for further directions.• Display the Group Work anchor chart.• Ask students to turn and talk:<ul style="list-style-type: none">* “Decide with your group one thing on the Group Work anchor chart that you have been doing well and one thing you want to improve upon.”• Display the excerpt analysis roles and ask students to give you a thumbs-up when they know their role.• Scan the room for thumbs that are down and be sure to visit those groups first.• When circulating, ask each group what they are working on to improve their group work. You may find the Excerpt 5: Analysis note-catcher (answers, for teacher reference) helpful in guiding students. However, remember that there are many possible ways to complete this note-catcher; this material is only meant to model what one possibility would look like, not to include all possible answers.• When most groups have finished their independent roles, remind students that each one of them needs to share the work they did, provide and listen to feedback from their group members, and fill out the rest of the Excerpt 5 note-catcher.	<ul style="list-style-type: none">• Many students benefit from working in mixed-ability groupings. This allows students to work with peers who have different skill sets and different styles of working.• Giving students the opportunity to discuss answers to questions in small groups before asking them to share with the whole group can ensure that all students are able to contribute to the whole group debrief.• Graphic organizers like the Excerpt Analysis note-catcher provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning, and for engaging students more actively.



Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework (5 minutes)</p> <ul style="list-style-type: none">• Return the Excerpt 4 constructed response and Short Constructed Response Rubric to each student.• Ask them to look at their feedback and note what they are doing well and what they need to work on.• If there are common errors, debrief them as needed with the class.• Preview the homework: Excerpt 5 constructed response. Tell students that this is their last opportunity to practice this type of writing before the End of Unit 2 Assessment. You will find Excerpt 5 constructed response (answers, for teacher reference) in the supporting materials.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete Excerpt 5 constructed response.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 10

Supporting Materials



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Excerpt 5 Close Reading Guide, Third Read
(For Teacher Reference)

“An Escape Attempt,” in *Narrative of the Life of Frederick Douglass*, Chapter 10, Paragraphs 26 - 31, 33–37, and 40

Background: In January 1834, Frederick Douglass leaves Covey and begins living on Mr. Freeland’s plantation. Freeland is a slaveholder who was less cruel and more tolerable than the previous. Douglass starts a Sabbath School where he teaches at least 40 fellow slaves how to read. Slaveholders shut the school down. Douglass begins the year 1835 with a burning desire to escape to freedom in the north.

Brief analysis: Douglass gets a small coalition of slaves to participate in planning an escape. The group spends a lot of time considering the risks and obstacles, and plotting out their escape route. Douglass creates fake documents (passes called protections) as a part of the plan. The plan is foiled when some constables, who were tipped off about the attempted escape, come to the plantation and arrest Douglass. Douglass and his friends destroy the passes before they are found, and deny they were planning an escape. Douglass is sent to live with his master’s brother in Baltimore. This excerpt includes a lot of action and Douglass builds suspense by gradually unfolding his story. The excerpt has less to say about the ways that slavery corrupted slave owners, since the slave owners only appear briefly. It speaks more to the position that slavery was terrible: Douglass’ description of the dilemma about whether or not an escape attempt was worth it shows how much slaves desired freedom, and the many obstacles that stood in their way. Douglass’ description of the loyalty and courage of the group of slaves that was planning an escape is also an implicit response to the position that slaves were not as intelligent or brave or thoughtful as their white masters.



Excerpt 5 Close Reading Guide, Third Read
(For Teacher Reference)

Directions: The summary version

- * Students complete these questions for homework.
- * Students correct answers for the entry task.
- * Review Questions 4, 13, and the final purpose question.

Questions	Teacher Guide
<p>Paragraph 1</p> <p>1. Given some of Douglass's concerns about escaping to freedom, what do you think may have prevented other slaves in the 1800s from attempting to escape from slavery? Use examples from the text.</p> <p>Slaves were likely intimidated by not knowing where to go if they escaped. Douglass states: "We could see no spot, this side of the ocean, where we could be free. We knew nothing about Canada. Our knowledge of the north did not extend farther than New York." There was likely fear of the unknown and fear of not having a safe place to escape to. Even if they escaped, they could always be captured and returned to slavery.</p>	<p>Prompting and probing questions: What are some concerns Douglass expressed while planning his escape route?</p>



Excerpt 5 Close Reading Guide, Third Read
(For Teacher Reference)

Questions	Teacher Guide
<p>2. What is Douglass describing when he writes, “its robes already crimsoned with the blood of millions, and even now feasting itself greedily upon our own flesh”?</p> <p>What type of figurative language is Douglass using here and how does it impact the tone of the paragraph?</p> <p>a. Simile b. Metaphor c. Allusion d. Personification</p> <p>The description of slavery as a being that wears bloodied robes and feasts upon the flesh of slaves is grotesque and makes the reader feel the pain and fear that slaves must endure.</p>	<p>Review this question by having a volunteer read the sentence from the text and the prompt.</p> <p>Remind students that the tone is the feeling or attitude created by the words.</p> <p>Ask students to share their answers and push them to explain how these words impact the tone of the paragraph.</p> <p>Listen for students to say: “The answer is D, personification. I know this because slavery is being compared to a monster that is feasting on slaves and wearing their blood. The tone is dark and disturbing.”</p> <p>Remind students that to figure out the impact on tone, often it is helpful to identify the overall tone or feeling first. Often the tone is overwhelmingly negative or positive.</p> <p>Ask: “What tone does Douglass mostly use in the narrative?”</p> <p>Listen for: “Mostly negative because he describes the difficulties slaves go through,” or “Sometimes positive when he describes moments where freedom seems attainable.”</p>



Excerpt 5 Close Reading Guide, Third Read
(For Teacher Reference)

Questions	Teacher Guide
<p>Paragraph 2</p> <p>3. Why does Douglass so clearly explain the dangers of trying to escape? How does it convey his position about slavery?</p> <p>By explaining the dangers of trying to escape, Douglass shows the bravery of slaves who were willing to risk their lives to be free. This shows how awful slavery was, because slaves would rather take the chance that they might die than continue to be slaves.</p>	<p>Prompting and probing questions: What words “pull” you from these sentences? What do you notice about those words? What does tone refer to?</p>
<p>Paragraph 7</p> <p>4. What details does Douglass give to convey Henry’s bravery? Why does he make sure his audience sees Henry as brave?</p> <p>Douglass describes how Henry spoke in a “firm tone” and had an attitude of “defiance,” even when facing armed constables. Finally, he physically attacked the constables, even though they had guns and he didn’t. This shows his bravery. By showing how brave Henry was, Douglass shows that slaves are worthy of respect and capable of making their own decisions.</p>	



Excerpt 5 Close Reading Guide, Third Read
(For Teacher Reference)

Questions	Teacher Guide
<p>Paragraph 10</p> <p>5. How does Douglass’s tone change from the beginning of the excerpt to the end? Provide several examples to support your idea.</p> <p>Douglass at first is inspired by his desire to teach others to read and later to help slaves escape. Both of these tasks put him at risk first and foremost, but he cares more about helping others get freedom. Douglass’s mood then turns sour when he realizes the escape plan is ruined. He is devastated and feels trapped once he is put in jail. The mood goes from inspired to hopeless.</p>	<p>Remind students that the tone is referring Douglass’s feelings.</p> <p>Ask for a volunteer to share his or her response. Listen for: “Inspiration to despair,” “hope to hopeless,” or “excited to withdrawn.”</p> <p>Encourage students to provide examples from the excerpt and point the class to the paragraph in which the evidence appears. Paragraphs 1, 2, 3, and 13 are most useful. The answer to Question 5 is also useful.</p>
<p>Whole Excerpt</p> <p>Purpose: How does this excerpt support the two positions Douglass held about slavery that are listed below?</p> <p>Slavery is terrible for slaves Slavery was so terrible that slave would risk death to be free. Slaves would be punished for trying to be free.</p> <p>Slavery corrupts slave holders Less relevant here.</p>	<p>Review the answers to the purpose question during Work Time A in preparation for the excerpt analysis students will do in this lesson.</p>



Date:

**What does Douglass say?
What is this excerpt about?**

Position: Why does he say it? Briefly explain the connection between this excerpt and each of the two positions listed below.

Evidence: What words, phrases and sentences show his position? (Choose one or two quotes for each position; give source and briefly state what each refers to.)

Analysis: What is the position that Douglass is trying to disprove? How does this quote prove that this position is incorrect?

Slavery corrupts slave owners

Slavery was terrible for slaves

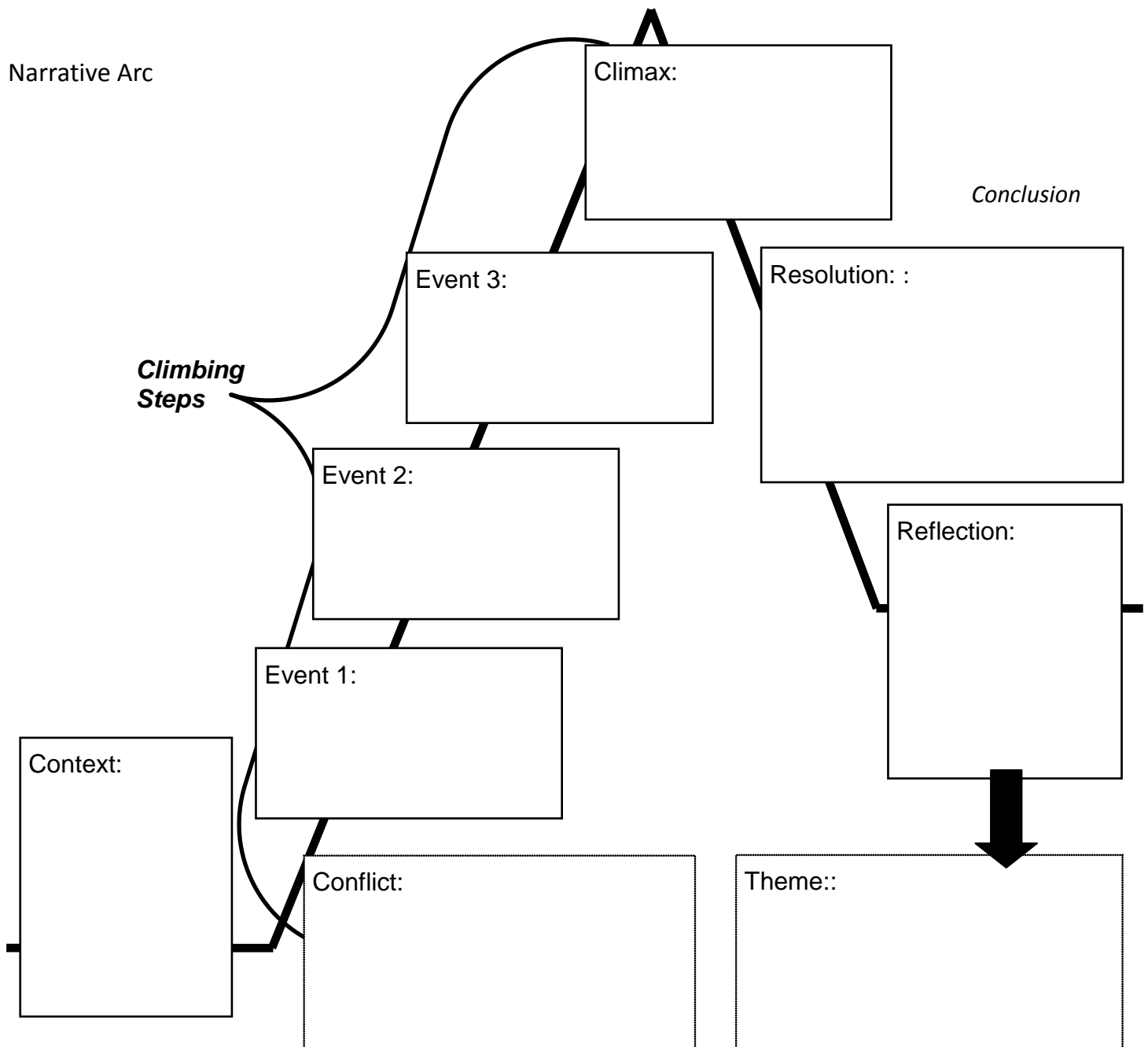


Excerpt 5 Analysis Note-catcher:
Narrative Arc

Name: _____

Date: _____

Narrative Arc





Excerpt 5 Analysis Note-catcher

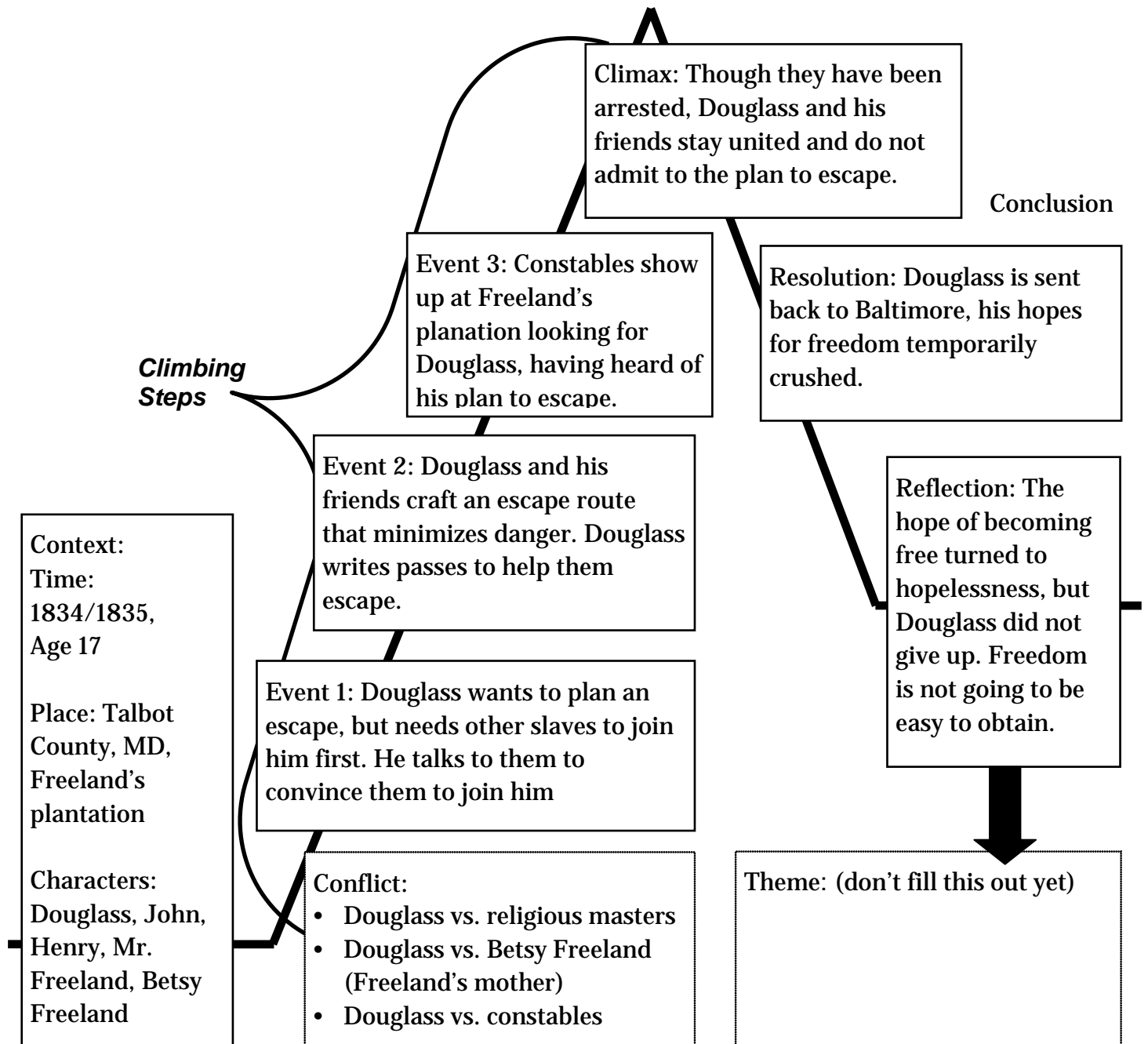
(Answers, for Teacher Reference)

“An Escape Attempt,” in *Narrative of the Life of Frederick Douglass*: Chapter 10, Paragraphs 26 –31, 33–37, and 40

What does Douglass say? <i>What is this excerpt about?</i>	(See narrative arc on the back)	
Position: Why does he say it? <i>Briefly explain the connection between this excerpt and each of the two positions listed below.</i>	Evidence: What words, phrases and sentences show his position? <i>(Choose one or two quotes for each position; give source and briefly state what each refers to.)</i>	Analysis: What is the position that Douglass is trying to disprove? How does this quote prove that this position is incorrect?
<p>Slavery corrupts slave owners.</p> <p>This excerpt does not address this position.</p> <p>Slavery was terrible for slaves. Being enslaved was unbearable: even when Douglass’s physical conditions improved, he was willing to risk everything to be free.</p>	<p>“In coming to a fixed determination to run away, we did more than Patrick Henry, when he resolved upon liberty or death. With us it was a doubtful liberty at most, and almost certain death if we failed. For my part, I should prefer death to hopeless bondage.” (Excerpt 5, paragraph 2)</p>	<p>Many people who defended slavery thought that slavery was not that bad for slaves. This quote shows that even though an escape attempt was risky and might not result in freedom, Douglass and his friends were willing to risk death in order to escape slavery. This shows how awful it was to be a slave: Douglass says that he would rather die than remain a slave.</p>



Excerpt 5 Analysis Note-catcher:
Narrative Arc
(Answers, for Teacher Reference)





Excerpt 5 Constructed Response: “An Escape Attempt”
(Answers, for Teacher Reference)

Directions: Reread Excerpt 5 from *Narrative of the Life of Frederick Douglass*. Answer the questions: “How does Frederick Douglass show leadership in this excerpt? What motivates him to take on these leadership roles? What specific examples from the text support your thinking?”

Reminders:

- Recycle the prompt.
- Give detailed examples from the text
- Answer all parts of the question.
- Write in complete sentences.

Douglass shows leadership by leading a group of slaves as they plan an escape to freedom. He himself very much wanted to be free, but he did not want to leave his fellow slaves behind in bondage. Douglass wrote: “But I was not willing to cherish this determination alone. My fellow-slaves were dear to me. I was anxious to have them participate with me in this, my life-giving determination.” He felt strongly about having other slaves participate in the plan to escape so they could also benefit from being free from the shackles of slavery. Douglass cared as much about the condition of other slaves as he did his own. He helped to create a plan and wrote the passes that were an essential part of that plan. The morning of the planned escape, he explains that he felt particularly nervous, since he was “by common consent, at the head of the whole affair. The responsibility of success or failure lay heavily upon me.” When they were betrayed, Douglass created the plan of having them destroy their passes and not admit to anything, and this led to them being released from jail (and back into slavery). Douglass showed courage and leadership in this excerpt. He was a selfless man, who would take great risks to better the lives of fellow slaves.

**Date:**

Reminders:

- Recycle the prompt.
- Give detailed examples from the text
- Answer all parts of the question.
- Write in complete sentences.



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 11

Mid-Unit Assessment, Part 2: Analyzing an Excerpt from the *Narrative*



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)
- I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.7.4)
- I can analyze the impact of word choice on meaning and tone in an informational text. (RI.7.4)
- I can determine an author's point of view or purpose in informational text. (RI.7.6)
- I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4 a and b)
- I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5 b and c)

Supporting Learning Targets

- I can determine the meaning of words and phrases in an excerpt of *Narrative of the Life of Frederick Douglass*.
- I can analyze the impact of word choice and figurative language on meaning and tone in *Narrative of the Life of Frederick Douglass*.
- I can analyze how specific sections of *Narrative of the Life of Frederick Douglass* convey Douglass's position on slavery.

Ongoing Assessment

- Mid-Unit 2 Assessment, Part 2



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Preparing for the Mid-Unit 2 Assessment (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Mid-Unit 2 Assessment, Part 2 (30 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Independent Reading Check-in: Adding to the Powerful Language Word Wall (10 minutes) 4. Homework <ol style="list-style-type: none"> A. Read your independent reading book. 	<ul style="list-style-type: none"> • In this lesson, students take the Mid-Unit 2 Assessment Part 2. As indicated in the teaching notes for Lesson 7, the second part of this Mid-Unit 2 Assessment should weigh more heavily in a student's grade. It focuses on the language and reading standards related to word analysis, as well as author's purpose (RI.7.1, RI.7.4, RI.7.6, L.7.4a and b, and L.7.5b and c). • Note that the questions on RI.7.6 on the Mid-Unit 2 Assessment are formative. Consider using data from these questions about author purpose to identify students who may need additional support in writing the End of Unit 2 Assessment, which is an essay about Douglass's purpose. • In the Closing, students transfer the skill of identifying powerful language to their independent reading book. Frequently practicing the same skill in different contexts helps students master and retain that particular skill. • In advance: Take the Mid-Unit 2 Assessment to get a deeper understanding of what students are being assessed on. • In advance: Create Word Choice and Figurative Language cards. • In advance: Post Poet's Toolbox anchor chart, Powerful Language world wall, and learning targets.

Lesson Vocabulary	Materials
	<ul style="list-style-type: none"> • Reference Sheet: Roots, Prefixes, and Suffixes (from Unit 1, Lesson 7; one per student) • Poet's Toolbox anchor chart (begun in Unit 1, Lesson 11) • Mid-Unit 2 Assessment, Part 2: Analyzing Author's Craft: Analyzing Purpose and Craft in Douglass's <i>Narrative</i> (one per student) • Mid-Unit 2 Assessment, Part 2: Analyzing Stories: Analyzing Purpose and Craft in Douglass's <i>Narrative</i> (answers, for teacher reference) • Word Choice cards (from Lesson 3; one per student) • Figurative Language cards (from Lesson 3; one per student) • Powerful Language Word Wall (begun in Lesson 3)



Opening	Meeting Students' Needs
<p>A. Preparing for the Mid-Unit 2 Assessment (5 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the posted learning targets. Explain that the Mid-Unit 2 Assessment Part 2 today asks them to analyze an excerpt of the <i>Narrative</i> and addresses the following learning targets:<ul style="list-style-type: none">* "I can determine the meaning of words and phrases in an excerpt of <i>Narrative of the Life of Frederick Douglass</i>."* "I can analyze the impact of word choice on meaning and tone in <i>Narrative of the Life of Frederick Douglass</i>."* "I can analyze figurative language, word relationships, and nuances in word meanings."* "I can analyze how specific sections of <i>Narrative of the Life of Frederick Douglass</i> convey Douglass's position on slavery."• Ask students to turn and talk:<ul style="list-style-type: none">* "What three things will you remember to do to successfully analyze Douglass's words and purpose on the Mid-Unit 2 Assessment?"• Listen for: "Take gist notes," "use my Reference Sheet: Roots, Prefixes, and Suffixes," "use context clues," "think about how words affect tone," "use the Poet's Toolbox anchor chart," and "reread."• Remind students that they have read and analyzed Douglass's narrative many times. They have been successful at determining the meaning of words and analyzing his purpose using the tools they just listed. Students are asked to do exactly the same type of work on the assessment, and there are no tricks involved.	<ul style="list-style-type: none">• Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.
Work Time	Meeting Students' Needs
<p>A. Mid-Unit 2 Assessment Part 2 (30 minutes)</p> <ul style="list-style-type: none">• Distribute the Mid-Unit 2 Assessment, Part 2: Analyzing Author's Craft: Analyzing Purpose and Craft in Douglass's <i>Narrative</i>.• Consider reminding students of the tools they can use to help them read this complex text as they take the assessment: rereading; Reference Sheet: Roots, Prefixes, and Suffixes; context clues; Poet's Toolbox anchor chart; gist notes; etc.• Read the text through aloud once as the students follow along silently.• Direct students to work on the assessment and read their independent reading books when they are done.	<ul style="list-style-type: none">• To further support ELL students, consider providing definitions of challenging vocabulary in students' home language, in addition to those already provided in the Mid-Unit Assessment. Resources such as Google Translate and bilingual translation dictionaries can assist you.



Closing and Assessment	Meeting Students' Needs
<p>A. Independent Reading Check-In: Adding to the Powerful Language Word Wall (10 minutes)</p> <ul style="list-style-type: none">• Congratulate students on working hard to complete the Mid-Unit 2 Assessment Part 2.• If they have not already, ask students to take out their independent reading books.• Invite students to find a sentence in their independent reading books that “pulls” them. They are looking for a sentence with vivid or figurative language, just like they have done in the <i>Narrative</i>. Once they have located their sentence, they should complete a Word Choice card or a Figurative Language card.• Distribute Word Choice cards and Figurative Language cards.• Circulate and choose a few strong examples that demonstrate a variety of powerful language. Consider adding these examples to the Powerful Language Word Wall.• As time permits, ask students with strong examples to share.• Collect cards before students leave.• Consider using the cards as a formative assessment.	<ul style="list-style-type: none">• Students who struggle with analyzing complex text can practice the same skills on a less complex text. They can then apply those skills to the complex text once they are more familiar with the process.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read your independent reading book.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 11

Supporting Materials



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Mid-Unit 2 Assessment, Part 2: Analyzing Author's Craft:
Analyzing Purpose and Craft in Douglass's *Narrative*

Name: _____

Date: _____

Directions: Read the following selection from *Narrative of the Life of Fredrick Douglass* and answer the questions below. Feel free to take gist notes in the margin to help you understand what you read.

1	Very soon after my return to Baltimore, my mistress, Lucretia, died, leaving her husband and one child, Amanda; and in a very short time after her death, Master Andrew died. Now all the property of my old master, slaves included, was in the hands of strangers,—strangers who had had nothing to do with accumulating it. Not a slave was left free. All remained slaves, from the youngest to the oldest. If any one thing in my experience, more than another, served to deepen my conviction of the infernal character of slavery, and to fill me with unutterable loathing of slaveholders, it was their base ingratitude to my poor old grandmother.	Infernal —evil Loathing —strong hatred Base —without moral principals
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Mid-Unit 2 Assessment, Part 2: Analyzing Author's Craft:
Analyzing Purpose and Craft in Douglass's *Narrative*

Name: _____

Date: _____

Directions: Read the following selection from *Narrative of the Life of Fredrick Douglass* and answer the questions below. Feel free to take gist notes in the margin to help you understand what you read.

2	<p>She had served my old master faithfully from youth to old age. She had been the source of all his wealth; she had peopled his plantation with slaves; she had become a great-grandmother in his service. She had rocked him in infancy, attended him in childhood, served him through life, and at his death wiped from his icy brow the cold death sweat, and closed his eyes forever. She was nevertheless left a slave—a slave for life—a slave in the hands of strangers; and in their hands she saw her children, her grandchildren, and her great-grandchildren, divided, like so many sheep, without being gratified with the small privilege of a single word, as to their or her own destiny. And, to cap the climax of their base ingratitude and fiendish barbarity, my grandmother, who was now very old, having outlived my old master and all his children, having seen the beginning and end of all of them, and her present owners finding she was of but little value, her frame already racked with the pains of old age, and complete helplessness fast stealing over her once active limbs, they took her to the woods, built her a little</p>	<p>Fiendish barbarity—evil, cruel act</p>
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Mid-Unit 2 Assessment, Part 2: Analyzing Author's Craft:
Analyzing Purpose and Craft in Douglass's *Narrative*

	<p>hut, put up a little mud-chimney, and then made her welcome to the privilege of supporting herself there in perfect loneliness; thus virtually turning her out to die! If my poor old grandmother now lives, she lives to suffer in utter loneliness; she lives to remember and mourn over the loss of children, the loss of grandchildren, and the loss of great-grandchildren.</p>	
3	<p>They are, in the language of the slave's poet, Whittier,—</p> <p>"Gone, gone, sold and gone To the rice swamp dank and lone, Where the slave-whip ceaseless swings, Where the noisome insect stings, Where the fever-demon strews Poison with the falling dews, Where the sickly sunbeams glare Through the hot and misty air:— Gone, gone, sold and gone To the rice swamp dank and lone, From Virginia hills and waters— Woe is me, my stolen daughters!"</p>	



Mid-Unit 2 Assessment, Part 2: Analyzing Author's Craft:
Analyzing Purpose and Craft in Douglass's *Narrative*

4	<p>The hearth is desolate. The children, the unconscious children, who once sang and danced in her presence, are gone. She gropes her way, in the darkness of age, for a drink of water. Instead of the voices of her children, she hears by day the moans of the dove, and by night the screams of the hideous owl. All is gloom. The grave is at the door. And now, when weighed down by the pains and aches of old age, when the head inclines to the feet, when the beginning and ending of human existence meet, and helpless infancy and painful old age combine together—at this time, this most needful time, the time for the exercise of that tenderness and affection which children only can exercise towards a declining parent—my poor old grandmother, the devoted mother of twelve children, is left all alone, in yonder little hut, before a few dim embers. She stands—she sits—she staggers—she falls—she groans—she dies—and there are none of her children or grandchildren present, to wipe from her wrinkled brow the cold sweat of death, or to place beneath the sod her fallen remains. Will not a righteous God visit for these things?</p>	<p>Hearth—the area by the fireplace; also used to mean the home in general</p> <p>Unconscious—unable to realize what is going on In this case the children don't know how bad their grandmother's life is because they aren't there.</p>
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Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.



Mid-Unit 2 Assessment, Part 2: Analyzing Stories:
Analyzing Purpose and Craft in Douglass's *Narrative*

Name: _____

Date: _____

Questions

1. What happened to the grandmother of Frederick Douglass? (RI.7.2)

2. Douglass juxtaposes how his grandmother should be treated with how she is treated. Please fill out this chart with text-based evidence. (RI.7.1)

What should happen to her	What is happening to her
She should have children dancing in her presence	
Hearing the voice of her children	
Needs children to physically help her	



Mid-Unit 2 Assessment, Part 2: Analyzing Stories:
Analyzing Purpose and Craft in Douglass's *Narrative*

3. Does Douglass believe that his grandmother deserved what happened to her? Why or why not? What are two pieces of evidence that he gives to support his claim? (RI.7.1)

4. In Paragraph 1 Fredrick Douglass hints at his purpose for recounting what happened to his grandmother. Choose one and support it with evidence. (RI.7.6)

- A. His purpose is to convince his audience that slavery is terrible for slaves.
B. His purpose is to convince his audience that slavery corrupts white slave owners.

Position	Evidence	Analysis of evidence



Mid-Unit 2 Assessment, Part 2: Analyzing Stories:
Analyzing Purpose and Craft in Douglass's *Narrative*

5. Reread Paragraph 3. Then circle five phrases that create a mood for the hut where his grandmother lives. Describe the mood that these phrases create. (RI.7.4, L.7.5b)

How does the mood of the hut reinforce what happened to his grandmother?

6. Read the following sentence from Paragraph 2. (L.7.5b)

“She was nevertheless left a slave—a slave for life—a slave in the hands of strangers; and in their hands she saw her children, her grandchildren, and her great-grandchildren, divided, like so many sheep, without being gratified with the small privilege of a single word, as to their or her own destiny.”

What figurative language does Douglass use to make a comparison in this sentence?

How does this comparison reinforce the slave owner's attitude toward the slaves?



Mid-Unit 2 Assessment, Part 2: Analyzing Stories:
Analyzing Purpose and Craft in Douglass's *Narrative*

7. Reread this sentence from Paragraph 2. (L.7.5c)

“If my poor old grandmother now lives, she lives to suffer in utter loneliness; she lives to remember and **mourn** over the loss of children, the loss of grandchildren, and the loss of great-grandchildren.”

What does *mourn* mean in this sentence?

- A. to be angry
- B. to be sad
- C. to be confused
- D. to be heartbroken

8. Read the following sentence from the last paragraph.

“She stands—she sits—she staggers—she falls—she groans—she dies—and there are none of her children or grandchildren present, to wipe from her wrinkled brow the cold sweat of death, or to place beneath the **sod** her fallen remains.”

Choose a group of context clues that best helps you determine the meaning of the word *sod*. (L.7.4a)

- A. she dies, place beneath, cold sweat of death
- B. she stands, cold sweat, grandchildren
- C. she staggers, she falls, wrinkled brow
- D. she groans, none of her children present, to wipe

9. Why does the word stagger come before the word fall in the sentence? How does this help you determine the meaning of stagger? (L.7.5b)



Mid-Unit 2 Assessment, Part 2: Analyzing Stories:
Analyzing Purpose and Craft in Douglass's *Narrative*

10. In Paragraph 3, Douglass uses the word desolate, which has the root sole, which means alone. What does Douglass mean when he describes his grandmother's hearth (or home) as desolate? (L.7.4b)

11. Reread this selection from Paragraph 4. Pay particular attention to the underlined words. (L.7.5b, L.7.4a and b)

“And now, when weighed down by the pains and aches of old age, when the head inclines to the feet, when the beginning and ending of human existence meet, and helpless infancy and painful old age combine together—at this time, this most needful time, the time for the exercise of that tenderness and affection which children only can exercise towards a declining parent—my poor old grandmother, the devoted mother of twelve children, is left all alone, in yonder little hut, before a few dim embers.”

Frederick Douglass describes his grandmother's condition by saying she has both the helplessness of infancy and the pain of old age. This seems like a contradiction. What does this pairing of antonyms add to the reader's understanding of old age?

Why is old age a “needful” time?

Mid-Unit 2 Assessment, Part 2: Analyzing Stories:
Analyzing Purpose and Craft in Douglass's *Narrative*
(Answers, for Teacher Reference)

Questions

1. What happened to the grandmother of Frederick Douglass? (RI.7.2)

Douglass's grandmother died alone without any of her family surrounding her to comfort her in her last days. She outlived her previous master, and her new master, who is a complete stranger, refused to set any slaves free. Because of her old age, she was forced to live alone in the woods away from her large family. There she died without any of her loved ones present.

2. Douglass juxtaposes how his grandmother should be treated with how she is treated. Fill out this chart with text-based evidence. (RI.7.1)

What should happen to her	What is happening to her
She should have children dancing in her presence	<i>"The children are gone"</i>
Hearing the voice of her children	<i>"she hears by day the moans of the dove, and by night the screams of the hideous owl"</i>
Needs children to physically help her	<i>"she sits—she staggers—she falls ... she dies" without the help of her children</i>

3. Does Douglass believe that his grandmother deserved what happened to her? Why or why not? Cite two pieces of evidence that he gives to support his claim. (RI.7.1)

Douglass does not believe his grandmother deserved what happened to her. She not only took care of her old master, but she "had rocked him in infancy, attended him in childhood, served him through life...." His grandmother took care of her old master as if he were her own child. Secondly, Douglass's grandmother "had been the source of all his wealth; she had peopled his plantation with slaves...." His grandmother's offspring created a lot of wealth for her old master by providing him with more hands to do labor. She was not repaid at all for the contributions she made.

Mid-Unit 2 Assessment, Part 2: Analyzing Stories:
Analyzing Purpose and Craft in Douglass's *Narrative*
(Answers, for Teacher Reference)

4. In Paragraph 1 Fredrick Douglass hints at his purpose for recounting what happened to his grandmother. Choose one and support it with evidence. (RI.7.6)

- A. His purpose is to convince his audience that slavery is terrible for slaves.
- B. His purpose is to convince his audience that slavery corrupts white slave owners.

Position	Evidence	Analysis of evidence
A.	Douglass's grandmother died alone without any of her children or grandchildren to help her in her last days.	<i>This shows that slaves lived miserable lives and had miserable deaths. Douglass's grandmother had relatives on that same plantation, but her new master sent her off to the woods to die alone, despite having created a lot of wealth for her previous owner.</i>
B.	Though Douglass' grandmother served her master and his family well, they showed her no gratitude, but turned her out to die once she could no longer work.	<i>This shows that slave owners were so corrupted by owning slaves that they abandoned basic human virtue: they showed "base ingratitude" to Douglass' grandmother, who had worked hard all her life in their service. This also shows that even though respect for the elderly is a common and important value, slave owners did not share it.</i>

5. Reread Paragraph 3. Then circle five phrases that create a mood for the hut where his grandmother lives. Describe the mood that these phrases create. (RI.7.4, L.7.5b)

These phrases make the mood of the hut where Douglass's grandmother lived seem lonely and isolating. The hut is also dangerous for the grandmother; it is "poison" for her and it is where the "fever demon strews" because she is forced to be all alone in her fragile state.

How does the mood of the hut reinforce what happened to his grandmother?

The mood of the hut foreshadows for the reader just how dangerous the hut will be for the grandmother. The hut is where she ultimately perishes and the words used to describe the hut show how threatening the place is.

Mid-Unit 2 Assessment, Part 2: Analyzing Stories:
Analyzing Purpose and Craft in Douglass's *Narrative*
(Answers, for Teacher Reference)

6. Read the following sentence from Paragraph 2. (L 7.5b)

“She was nevertheless left a slave—a slave for life—a slave in the hands of strangers; and in their hands she saw her children, her grandchildren, and her great-grandchildren, divided, like so many sheep, without being gratified with the small privilege of a single word, as to their or her own destiny.”

What figurative language does Douglass use to make a comparison in this sentence?

Douglass uses a simile that compares the grandmother's children, grandchildren and great-grandchildren to sheep.

How does this comparison reinforce the slave owner's attitude toward the slave?

The quote shows that the slave owner has no mercy for the grandmother. He treats her offspring like animals by keeping her away from them and by separating them from each other.

7. Reread this sentence from Paragraph 2. (L.7.5.c)

“If my poor old grandmother now lives, she lives to suffer in utter loneliness; she lives to remember and mourn over the loss of children, the loss of grandchildren, and the loss of great-grandchildren.”

What does mourn mean in this sentence?

- A. to be angry
- B. to be sad
- C. to be confused
- D. **to be heartbroken**

8. Read the following sentence from the last paragraph.

“She stands—she sits—she staggers—she falls—she groans—she dies—and there are none of her children or grandchildren present, to wipe from her wrinkled brow the cold sweat of death, or to place beneath the sod her fallen remains.”



Mid-Unit 2 Assessment, Part 2: Analyzing Stories:
Analyzing Purpose and Craft in Douglass's *Narrative*
(Answers, for Teacher Reference)

Choose a group of context clues that best helps you determine the meaning of the word *sod*. (L.7.4a)

- A. *she dies, place beneath, cold sweat of death*
- B. she stands, cold sweat, grandchildren
- C. she staggers, she falls, wrinkled brow
- D. she groans, none of her children present, to wipe

9. Why does the word *stagger* come before the word *fall* in the sentence? How does this help you determine the meaning of *stagger*? (L.7.5b)

The word stagger comes before the word fall because staggering happens before a person falls. A person may begin to walk unsteadily or sort of lose their balance by staggering before they actually fall.

10. In Paragraph 3, Douglass uses the word *desolate*, which has the root *sole*, which means *alone*. What does Douglass mean when he describes his grandmother's hearth (or home) as *desolate*? (L.7.4b)

Her home is deserted. There is no one there with her. The grandmother's home is in a state of emptiness.

11. Reread this selection from Paragraph 4. Pay particular attention to the underlined words. (L.7.5b, L.7.4a and b)

"And now, when weighed down by the pains and aches of old age, when the head inclines to the feet, when the beginning and ending of human existence meet, and helpless infancy and painful old age combine together—at this time, this most needful time, the time for the exercise of that tenderness and affection which children only can exercise towards a declining parent—my poor old grandmother, the devoted mother of twelve children, is left all alone, in yonder little hut, before a few dim embers."



Mid-Unit 2 Assessment, Part 2: Analyzing Stories:
Analyzing Purpose and Craft in Douglass's *Narrative*
(Answers, for Teacher Reference)

Frederick Douglass describes his grandmother's condition by saying she has both the helplessness of infancy and the pain of old age. This seems like a contradiction. What does this pairing of antonyms add to the reader's understanding of old age?

The pairing of antonyms like helplessness of infancy and the pain of old age show that as people age they both become more like a child because they need more assistance, but they also suffer from their bodies getting older.

Why is old age a "needful" time?

Old age is a time when adults need more assistance physically. It is also a time when older people need more affection from their own children after spending their lives devoted to raising them.



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 12

Reflecting on Douglass's *Narrative*



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can determine a theme or the central ideas of an informational text. (RI.7.2)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can reflect on the themes in <i>Narrative of the Life of Frederick Douglass</i>.• I can identify the tools a storyteller uses to make a performance powerful.	<ul style="list-style-type: none">• Personal reflection



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Entry Task: Predicting the Conclusion (5 minutes)2. Work Time<ol style="list-style-type: none">A. Readers Theater: <i>Narrative of the Life of Frederick Douglass</i> Conclusion (25 minutes)B. Reflecting on the Power of the <i>Narrative</i> (13 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Previewing Homework (2 minutes)4. Homework<ol style="list-style-type: none">A. Complete your personal reflection and share with someone at home.	<ul style="list-style-type: none">• In the Opening of this lesson, students predict the conclusion of <i>Narrative of the Life of Frederick Douglass</i>.• Following this, students engage in a Readers Theater adaptation of the <i>Narrative's</i> conclusion. This adaptation allows students to read key parts of the conclusion in a script format. It is interactive and covers many events in a shorter amount of text. Students enhance their performance by using performance techniques from the Storyteller's Toolbox anchor chart.• The conclusion begins with a shipyard fight between Douglass and the other, white shipyard workers. Douglass then studies the trade of caulking under Master Hugh. Master Hugh agrees to give him more freedom in exchange for a portion of his earnings. Then, Douglass escapes to New York and then New Bedford, where is exposed to abolition newspapers. This ignites his desire to actively participate in the abolitionist movement, and he ultimately begins delivering speeches to help the cause.• Consider having the class or individual students read more of Chapters 10 and 11, either in class or for homework.• This lesson provides time for students to think about the bigger message behind Douglass's story through a series of reflective questions they discuss with partners. To do this, students use the Concentric Circles protocol (see Appendix).• Students personally reflect on the <i>Narrative</i> for homework by elaborating on one of the questions from the class reflection and considering which part of the <i>Narrative</i> pulled them the most. This work should be read and responded to, but it does not assess a standard.• In advance: Choose one of two options for the Readers Theater as listed in Work Time A. Prepare groups accordingly.• Review: Readers Theater: <i>Narrative of the Life of Frederick Douglass</i> Conclusion and Concentric Circles protocol (see Appendix).• Post: Entry Task: Predicting the Conclusion; Storyteller's Toolbox anchor chart.



Lesson Vocabulary	Materials
conclusion, caulk, yonder, interposed, undoubtedly, induce, vigilance, entitled, conveyance, liberator, scathing, denunciations	<ul style="list-style-type: none">• Entry Task: Predicting the Conclusion (one per student)• Storyteller's Toolbox anchor chart (from Lesson 5)• Readers Theater: <i>Narrative of the Life of Frederick Douglass</i> Conclusion (one per student)• Personal reflection (one per student)

Opening	Meeting Students' Needs
<p>A. Entry Task: Predicting the Conclusion (5 minutes)</p> <ul style="list-style-type: none">• As students enter the room, tell them: "You have read many events that occurred in Frederick Douglass's life. We are now going to look at the ending of his narrative, or the conclusion. We last left off with the Sabbath School Douglass started where he taught 40 slaves to read, followed by his failed attempt to escape."• Direct students' attention to the posted Entry Task: Predicting the Conclusion:<ul style="list-style-type: none">* "What do you think happens at the end of his story? Why are you making this prediction?"• After students have completed the task, ask them to share their thinking with a partner.• Ask for one or two volunteers to share their thinking with the entire class. Do not confirm or deny any predictions.	<ul style="list-style-type: none">• Giving students the opportunity to share answers in partners ensures that all students are able to participate.



Work Time	Meeting Students' Needs
<p>A. Readers Theater: <i>Narrative of the Life of Frederick Douglass Conclusion</i> (25 minutes)</p> <ul style="list-style-type: none"> • Compliment the class on reading a text that is extremely complex, but also shares a powerful story. • Tell students that they are going to read the conclusion of the <i>Narrative</i> in a different way than their usual three read arc. They are going to read the conclusion in a Readers Theater, where the conclusion of the narrative has been rewritten into a script that is to be performed. • Tell students that as some of them act out the conclusion to the <i>Narrative</i>, they should all keep the tools on the Storyteller's Toolbox anchor chart in mind. • Distribute the Readers Theater: <i>Narrative of the Life of Frederick Douglass Conclusion</i>. • Consider explaining that there is a fight scene in the conclusion. Remind students to maintain focus on what is happening to Douglass and why he is choosing to include this scene in the <i>Narrative</i>. The fight pits Douglass against the white workers at the shipyard. More importantly, the conflict shows that for each degree of independence Douglass acquired, he also experienced another form of discrimination. Douglass included this fight scene to counter his audience's belief that slavery was not that bad for slaves. • Tell students to point to quotation marks in the script. The quotation marks show that someone is speaking to another person. The narrator—and sometimes Douglass—do not have quotation marks, and that is because they are speaking only to the audience. • Ask students to put a finger on a bold word. Quickly read the bold words and their definitions (e.g., direct students to find the word <i>caulk</i> and read the word and definition out loud. Then repeat the process). It is important for students to hear the words read aloud, as they may not know how to pronounce them. • Consider the needs of your class when deciding how to structure the Readers Theater. <ul style="list-style-type: none"> – Option 1: Choose eight students to act out the script. Explain to students that there will be other opportunities for students to participate if they are disappointed not to have a part. The students who are not performing should read along silently in their heads and notice what tools the performers use to make the story come alive. – Option 2: Break the class up into three groups of eight and have them each perform the script to allow all students to participate. • When students are done performing, ask audience members to share out ways the performers used the Storyteller's Toolbox to enhance the story. 	<ul style="list-style-type: none"> • Reviewing academic vocabulary words benefits all students by developing academic language. It allows them to access the content of the text, and teaches them how to pronounce academic vocabulary.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Compliment the students in the audience for being observant and the performers for being brave and making Douglass's conclusion come alive.• As students to turn and talk:<ul style="list-style-type: none">* "What happened to Douglass at the end of the <i>Narrative</i>?"• Listen for: "He learned to caulk, which earned him money," "Master Hugh took most of his earnings, but gave him a little more freedom in exchange," "Douglass finally escapes to New York and then New Bedford, where he begins to read abolitionist newspapers," and "Shortly after, Douglass becomes involved in the abolitionist movement and delivers speeches to try and convince people to ban slavery."• Think-Pair-Share:<ul style="list-style-type: none">* "What is the theme of Douglass's <i>Narrative</i>?"• Lead a more lengthy debrief that explores possible themes. Make sure to ask students to support their answers with details from the text. Listen for some of the following possible themes:<ul style="list-style-type: none">– "Freedom is worth fighting for at any cost."– "Education is one path toward achieving freedom."– "Just because you are born into a role does not mean you must stay there for the rest of your life."– "Engaging in evil acts can make a person become evil."	



Work Time (continued)	Meeting Students' Needs
<p>B. Reflecting on the Power of the <i>Narrative</i> (13 minutes)</p> <ul style="list-style-type: none"> • Explain to students that they are going to further reflect on the theme and power of the narrative using the Concentric Circles protocol. • Split the class in half. • Ask half of the class to make a circle facing out. Have the other half make a circle around them facing in. • When students are in position, tell them they will have a series of questions to respond to related to the <i>Narrative</i>. They are going to switch partners for each new question, in order to hear a variety of perspectives. • Invite students on the inside circle to share their answer with the person opposite them on the outside circle. Invite students on the outside circle to do the same. • After each question is discussed, invite students on the inside circle to move two people to the right. • Remind students at the end of each turn to thank their partner for sharing his or her perspective. • The reflection questions are suggestions, and students do not have to answer all of them. Consider the needs and interests of your class when choosing which reflection questions to pose. • Possible reflection questions include: <ul style="list-style-type: none"> * "What is the most important theme or overall message Douglass is trying to convey through his <i>Narrative</i>?" * "How does Douglass's story effectively empower his audience to join the abolitionist movement?" * "Remember that slavery ended with the close of the Civil War in 1865; why do we still read this book?" * "What was Douglass's most significant act of resistance?" * "There were a lot of moments of victory for Douglass: beating Covey, learning to read, running away, etc. When did Douglass truly become free?" * "If you could meet Douglass, what would you say to him or ask him?" • Commend students on being reflective and thoughtful. As they process the power of Douglass's story, remind them to think about what event they found most powerful. They will have the opportunity to share that part of Douglass's story in Unit 3 as they construct their picture book. 	<ul style="list-style-type: none"> • Use of protocols like Concentric Circles allows for total participation of students. It encourages collaboration and allows students to get a movement break. It also helps students to practice their speaking and listening skills.



Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework (2 minutes)</p> <ul style="list-style-type: none">• Distribute the personal reflection.• For homework, students should complete the personal reflection by responding to the following prompts:<ul style="list-style-type: none">– “What ‘pulled’ you most about Douglass’s story?”– “Why is it important to read <i>Narrative of the Life of Frederick Douglass</i> in 2013, almost 200 years after it was written?”• The second part of the homework is to share that personal response with someone at home. This gives students an opportunity to connect someone at home to the powerful narrative they just read.• Encourage students to reach out to a teacher to share their homework if they know someone at home will not be available.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete your personal reflection and share with someone at home.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 12

Supporting Materials



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Entry Task: Predicting the Conclusion

Name:

Date:

What do you think happens at the end of Douglass's *Narrative*? Why do you think that?

Readers Theater: *Narrative of the Life of Frederick Douglass Conclusion*

Adapted from Chapters 10 and 11, *Narrative of the Life of Frederick Douglass*

Characters: Narrator, Frederick Douglass, Mr. Gardner, Workers 1–3, Master Hugh, Young man

Script	Vocabulary
Narrator: A few weeks after Douglass went to Baltimore, Master Hugh hired him to Mr. William Gardner, a ship-builder on Fell's Point.	
Mr. Gardner: “My workers will teach you how to caulk, so the planks on this ship don’t leak water.”	Caulk —to fill the holes or cracks in a ship with an oily or sticky substance in order to keep water out
Douglass: (nods head)	
Worker 1: “Fred, come help me to cant this timber here.”	
Worker 2: “Fred, come carry this timber yonder.”	Yonder —over there
Worker 3: “Fred, bring that roller here.”	
Worker 1: “Fred, go get a fresh can of water.”	
Worker 2: “Fred, come help saw off the end of this timber.”	
(Douglass gets pulled in different directions by the workers.)	
Narrator: Douglass needed 12 hands to do all the work that was required, and no one taught him how to caulk properly.	
Mr. Gardner: “I hire black carpenters, most of whom are free, and whites to work alongside each other.”	
Worker 1: (in angry voice) “We don’t like that; they are threatening our jobs!”	
Worker 2: (in angry voice) “We are tired of it!”	

Readers Theater: *Narrative of the Life of Frederick Douglass Conclusion*

Script	Vocabulary
Worker 3: “Mr. Gardner, fire the black workers or else!”	
Mr. Gardner: “I will do no such thing!”	
(Workers attack Douglass.)	
Narrator: Douglass kept the vow he made after the fight with Mr. Covey, and struck back again, regardless of consequences; but they all came upon him, armed with sticks, stones, and heavy handspikes.	
(Douglass tries to fight back, but there are too many workers attacking.)	
Narrator: All this took place in sight of not less than 50 white ship-carpenters, and not one interposed a friendly word; but some cried, “Kill him! kill him! He struck a white person.” Douglass’s only chance for life was in flight. He succeeded in getting away without an additional blow.	Interposed —said something when other people were having a conversation or argument, interrupting them
Master Hugh: “You are never working for Mr. Gardner again; it is too dangerous! I will find someone to teach you how to caulk properly.”	
Narrator: In the course of one year from the time he left Mr. Gardner’s, Douglass commanded the highest wages given to the most experienced caulkers. He was bringing Master Hugh from six to seven dollars per week.	
Douglass: “Master Hugh, here are my weekly wages of six dollars.”	
Master Hugh: (looks at Douglass fiercely) “Is this all? I want every last cent. Here, I suppose you can have six cents—keep working hard.” (hands Douglass six cents)	



Readers Theater: *Narrative of the Life of Frederick Douglass Conclusion*

Script	Vocabulary
Narrator: The fact that Master Hugh gave Douglass any part of his wages was proof that he was entitled to the whole of them. In the spring of 1838, Douglass and Master Hugh came to new terms. Douglass was allowed the freedom to make all contracts with those for whom he worked, and find his own employment; and, in return for this liberty, he was to pay Hugh three dollars at the end of each week.	Entitled —the right to do or have something
Douglass (to audience): My board was two dollars and a half per week. This, with the wear and tear of clothing and caulking tools, made my regular expenses about six dollars per week. Master Hugh was still receiving all the benefits of slaveholding without its evils, while I endured all the evils of a slave, and suffered all the care and anxiety of a freeman. Whenever my condition is improved, it only increases my desire to be free.	
Narrator: During this part of Douglass's life, he planned, and succeeded in escaping from slavery. He cannot give you all the facts of his escape because it would undoubtedly induce greater vigilance on the part of slaveholders.	Undoubtedly —definitely true Induce —to persuade someone to do something that does not seem wise Vigilance —careful attention
Narrator: As the time for Douglass's escape drew near, he began to think of his beloved friends in Baltimore and the thought of being separated from them forever was painful beyond expression.	
Douglass (to audience): Besides the pain of separation, the dread of a failure exceeded what I had experienced at my first attempt. It was life and death. But I remained firm. On the third day of September 1838, I left my chains and succeeded in reaching New York. How I did so—what direction I traveled, and by what mode of conveyance—I must leave unexplained.	Conveyance —vehicle



Readers Theater: *Narrative of the Life of Frederick Douglass Conclusion*

Script	Vocabulary
Narrator: Shortly after moving to New York, Douglass moved to New Bedford where it was safer. He found employment in loading a sloop with oil. It was new, dirty, and hard work; but he went at it with a glad heart and a willing hand. He was now his own master. There was no Master Hugh standing ready to rob him of his money the moment he earned it.	
Young man: (tries to hand Douglass the paper) “Would you like to take the ‘Liberator’ to read?”	Liberator —someone who frees another person
Douglass: “Yes, but just having made my escape from slavery, I am unable to pay for it now. In a few weeks, I will subscribe to it.”	
Narrator: The paper came, and he read it from week to week. The paper became Douglass’s meat and drink. His soul was set all on fire. Its sympathy for his brethren in bonds, its scathing denunciations of slaveholders, and its faithful exposures of slavery sent a thrill of joy through his soul, such as he had never felt before!	Scathing —critical or severe Denunciation —a public statement criticizing someone
(Douglass looks excited as he reads the “Liberator”)	
Douglass (to audience): I had not long been a reader of the “Liberator” before I really understood the measures and spirit of the anti-slavery reform. I took right hold of the cause. I never felt happier than when in an anti-slavery meeting. While attending an anti-slavery convention at Nantucket, on the 11th of August 1841, I felt strongly moved to speak, and was at the same time much urged to do so by Mr. William C. Coffin, a gentleman who had heard me speak in the colored people’s meeting at New Bedford. It was a severe cross, and I took it up reluctantly. The truth was, I felt myself a slave, and the idea of speaking to white people weighed me down. I spoke but a few moments when I felt a degree of freedom, and said what I desired with considerable ease. From that time until now, I have been engaged in pleading the cause of my brethren—with what success, and with what devotion, I leave those acquainted with my labors to decide.	

Written by Expeditionary Learning for instructional purposes.



Name:

Date:

- “What ‘pulled’ you most about Douglass’s story?”
- “Why is it important to read *Narrative of the Life of Frederick Douglass* in 2013, almost 200 years after it was written?”

Signature: _____

Name: _____

Relationship to student:



EXPEDITIONARY
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Grade 7: Module 3A: Unit 2: Lesson 13

Writing an Analysis Essay: Introducing the Writing Prompt and the Model Essay



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)
I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4)
I can determine an author's point of view or purpose in informational text. (RI.7.6)
I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)

Supporting Learning Targets

- I can explain the writing prompt in my own words.
- I can identify the focusing statement and analyze the structure of a model essay.
- I can analyze how the model essay addresses the prompt.

Ongoing Assessment

- Exit Ticket: Closely Reading the Prompt



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Entry Task: Writer's Reflection (10 minutes) 2. Work Time <ol style="list-style-type: none"> A. Analyzing the Model Essay: Telling the Truth about Slavery (23 minutes) B. Annotating Your Excerpt Analysis Note-catcher (7 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Exit Ticket: Closely Reading the Prompt (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Find more quotes for your essay. You should have two strong examples for each of the two positions/aspects of slavery before the next lesson. 	<ul style="list-style-type: none"> • In this lesson, students begin the writing process for the End of Unit 2 Assessment, an on-demand analytical essay on <i>Narrative of the Life of Frederick Douglass</i>. In particular, students reflect on their writing process, dissect the End of Unit 2 Assessment Essay Prompt, and analyze the Model Essay: Telling the Truth about Slavery. • In the Opening, students reflect on their past writing experiences. They will need the Writing Improvement Tracker (from Modules 1 and 2). If you have not already done so, consider establishing a permanent place in the classroom for students to keep all their writing materials including past essays, the Writer's Glossary, Writing Improvement Tracker, and other pertinent papers. This will save on class time spent locating these materials. • In this lesson students receive a <i>Narrative of the Life of Fredrick Douglass</i> Writer's Glossary. This glossary is for academic words related to the writing process and products. In Modules 1 and 2, students were introduced to the New York State Expository Writing Rubric and its vocabulary. Using that as a foundation, this Writer's Glossary adds to the students' vocabulary about writing. Feel free to create more pages for this glossary as more vocabulary about writing is taught throughout the year. • The bulk of this lesson is devoted to analyzing the model essay. This model responds to the same writing prompt but examines two other aspects of slavery brought to light by Frederick Douglass. The model is intentionally written on the same text so students will be familiar with the content. (Note: the specific evidence used in this essay was not in the excerpts students read.) Be aware that the introduction and conclusion will have the same basic information as the students' essays. It is fine for students to closely imitate the model, but you may wish to collect the model before they begin writing to encourage students use their own words. • This essay prompt is challenging and requires students to answer three different but interrelated questions. Because students have previously written two essays and should be familiar with the structure, less time is spent analyzing the structure of the model essay, and more time is devoted to analyzing how the essay addresses the prompt. • For students who will benefit from seeing a visual representation, consider drawing a diagram of the essay on the board as you discuss it in Work Time A. • Use the exit ticket from today's lesson to identify students who may additional support as they plan their essays in the next lesson. • Post: Learning targets.



Lesson Vocabulary	Materials
purpose, position, audience, support, aspect of slavery, claim	<ul style="list-style-type: none"> • Entry Task: Writer's Reflection (one per student) • Writing Improvement Tracker (from Modules 1 and 2; for teacher reference) • <i>Narrative of the Life of Frederick Douglass</i> Writer's Glossary (one per student) • Document camera • End of Unit 2 Assessment Essay Prompt (one to display) • Model Essay: "Telling the Truth about Slavery" (one per student) • Linking the Prompt to the Essay worksheet (one per student) • Douglass's Homes Discussion Appointments (from Unit 1, Lesson 6; one per student) • Excerpt Analysis Note-catchers for Excerpts 2–5 (from Unit 1, Lesson 10 and Unit 2, Lessons 4, 8, and 10; one per student) • Exit Ticket: Closely Reading the Prompt (one per student)

Opening	Meeting Students' Needs
<p>A. Entry Task: Writer's Reflection (10 minutes)</p> <ul style="list-style-type: none"> • Distribute the Entry Task: Writer's Reflection and ask students to take out their Writing Improvement Tracker (from Modules 1 and 2). Instruct students to use the Writing Improvement Tracker to help them reflect on their previous essays as they complete the entry task. • After 5 minutes, invite students to turn and talk to a partner about their goals for this essay assignment. • Refocus whole class and ask students to "popcorn" some of their ideas for Question 5. • Direct students' attention to the posted learning targets, and ask for a volunteer to read them aloud. Note that the class will be studying a model essay, which is an excellent strategy for improving their writing. 	



Work Time	Meeting Students' Needs
<p>A. Analyzing the Model Essay: Telling the Truth about Slavery (23 minutes)</p> <ul style="list-style-type: none"> • Distribute the <i>Narrative of the Life of Frederick Douglass</i> Writer's Glossary. • Direct students' attention to the document camera. Post the End of Unit 2 Assessment Essay Prompt and ask students to follow along silently as you read it aloud: "In his <i>Narrative</i>, Fredrick Douglass explains his purpose is to throw 'light on the American slave system.' Which aspects of slavery does his <i>Narrative</i> bring to light? How does his position differ from that of those who defended slavery? How does he use his story to support his position?" • Ask for a volunteer to come to the document camera and circle a word or phrase they must keep in mind in order to successfully write this essay. Repeat until the words <i>purpose</i>, <i>position</i>, <i>audience</i>, <i>support</i>, and <i>aspect of slavery</i> have been identified. • Ask for volunteers to define the words purpose, position, audience, and support. Invite students to write the definitions in their Writer's Glossary. • Ask: <ul style="list-style-type: none"> * "Which of Douglass's positions have we been tracking? Which aspects of slavery do they relate to?" • Listen for: "Slavery corrupts slave owners" and "Slavery was terrible for slaves." • Point out that reading the text closely is one of the strategies for successful writing and congratulate students for working hard to diligently track these two aspects of slavery. They have already completed a large part of writing an essay—gathering evidence. • Distribute the Model Essay: "Telling the Truth about Slavery." Explain that this model essay answers the same prompt but examines two different aspects of slavery that Douglass brought to light. Tell students to listen closely to identify these aspects and his positions. • Invite them to follow along silently as you read the model essay aloud. Make sure to read the whole essay so students understand the "whole" before they start analyzing its components. • Ask students to give a thumbs-up if they know one aspect of slavery examined in this essay. Wait for most students to have their thumbs up and then call on at least two students to explain. Listen for students to say something like "Slavery created an unnatural order in society" and "Slavery corrupted slaves." Encourage them to write these down in the right-hand column of their model essay. • Ask students to star the sentence in the introduction where the author articulates the two aspects of slavery that Douglass wanted to bring to light. Tell them that these are Douglass's positions. 	<ul style="list-style-type: none"> • Providing models of expected work supports all learners, but especially supports challenged learners.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Point out that this is an explanatory essay, not an argumentative essay. The central idea of their essay is a focusing idea, rather than a <i>claim</i>. • Ask for a volunteer to define claim and listen for: “It is an argument that is supported by evidence.” Explain that in this essay, students will use evidence to support a focusing statement. The essay is about explaining Douglass’s position, not about making their own argument. • Ask students to turn and talk: <ul style="list-style-type: none"> * “How is this essay different than the argument essay you wrote about Lyddie?” * “How does the focusing statement relate to the body paragraphs?” • Ask students to give a thumbs-up if they can find a place where the author gives evidence to support her explanation of one of Douglass’s positions. • Call on a few students. Listen for them to identify the examples from the model essay. Encourage students to circle the examples in the body paragraphs. • Then, ask students to skim the model essay and underline sentences where the author addresses how Frederick Douglass’s position is different from the position of people who defend slavery. Give them 3 minutes to do so. • Ask students to raise their hands if they found a sentence in the introduction. Repeat for body paragraphs and conclusion. Point out that throughout the entire essay, the author refers to the position of those who defended slavery (some members of Douglass’s likely audience). Point out that this is an important part of the prompt. • Ask: <ul style="list-style-type: none"> * “How is the position of those who defended slavery different from Douglass’s position?” • Cold call a student to share out. • Tell students they will now work with a partner to closely reread the different parts of the model essay. They will start with the introduction. • Distribute the Linking the Prompt to the Essay worksheet. Read the directions aloud and clarify as needed. • Instruct students to take the model essay and Linking the Prompt to the Essay and meet with a partner using the Douglass’s Homes Discussion Appointments (you decide which one). Circulate to help as needed. 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">After 5–7 minutes, refocus whole class. If time permits, ask a few students to share out their ideas. Be sure and note that the third part of the prompt (“How does he use his story to support his position?”) is more prevalent in the body paragraphs than in the introduction.	
<p>B. Annotating Your Excerpt Analysis Note-catcher (7 minutes)</p> <ul style="list-style-type: none">Instruct students to take out their Excerpt Analysis note-catchers for Excerpts 2–5.Tell them to reread their analysis and the quotes they identified and decide which evidence will make the strongest essay.Invite students to circle and star two strong pieces of evidence for either “Slavery corrupts slave owners” or “Slavery was terrible for slaves.”After 5 minutes, ask students to turn and talk to a partner about their ideas.While they are talking, distribute the Exit Ticket: Closely Reading the Prompt.	
Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Closely Reading the Prompt (5 minutes)</p> <ul style="list-style-type: none">Refocus whole class. Ask students to fill out the exit ticket individually.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Find more quotes for your essay. You should have two strong pieces of evidence for each of the two positions/aspects of slavery before the next lesson.	



EXPEDITIONARY
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Grade 7: Module 3A: Unit 2: Lesson 13

Supporting Materials



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Entry Task: Writer's Reflection

Name:

Date:

Directions: In a few days you will write an on-demand essay that reflects your understanding of *Narrative of the Life of Frederick Douglass*. Please read over your Writing Improvement Tracker from Modules 1 and 2 to help you focus on your strengths and weaknesses.

1. What has been one of your strengths in the previous essay assignments?

2. What have you struggled with in past essay assignments?

3. What is your goal (look at Essay from Module 2, Question 4) for this essay assignment?

4. What other goal do you have for this essay assignment?

5. How can I help you accomplish these goals?



Entry Task: Writer's Reflection

Read through this list of possible strategies to improve your writing:

- Revise my writing (or my planning) multiple times
- Ask myself, "Does this make sense?"
- Look at other models
- Read the necessary texts closely
- Read other people's work
- Talk through my ideas with an adult
- Ask questions when I have them
- Use quote sandwiches
- Take a break and reread with fresh eyes
- Have another student write the gist of my paragraphs and make sure they match what I thought they were

Circle any strategies that you have used to improve your writing.

Star two that you would like to try this time.



Writing Improvement Tracker
(For Teacher Reference)

Strategies to Improve Writing

- Revise my writing (or my planning) multiple times
- Ask myself, “Does this make sense?”
- Look at other models
- Read the necessary texts closely
- Read other people’s work
- Talk through my ideas with an adult
- Ask questions when I have them
- Use quote sandwiches
- Take a break and reread with fresh eyes
- Have another student write the gist of my paragraphs and make sure they match what I thought they were



Writing Improvement Tracker:

Essay from Module 1
(For Teacher Reference)

Name:

Date:

Directions: Look at the first two rows of the New York State Expository Writing Evaluation Rubric.

1. What did I do well in my essay?

2. What do I need to improve?

3. What is my goal for the next module for those areas? (Be specific: "I will do better" is too general.)

4. What one or two strategies listed at the top of this tracker will I use to meet my goal in the next module?



Writing Improvement Tracker:
Essay from Module 2
(For Teacher Reference)

Name:

Date:

Directions: Look at the first two rows of the Argument Essay Rubric.

1. What did I do well in my essay?

2. What do I need to improve?

3. What is my goal for the next module for those areas? (Be specific: "I will do better" is too general.)

4. What one or two strategies listed at the top of this tracker will I use to meet my goal in the next module?



Writing Improvement Tracker:

Essay from Module 3
(For Teacher Reference)

Name:

Date:

Directions: Look at the first two rows of the New York State Expository Writing Rubric.

1. What did I do well in my essay?

2. What do I need to improve?

3. What is my goal for the next module for those areas? (Be specific: "I will do better" is too general.)

4. What one or two strategies from the list at the top of this tracker will I use to meet my goal in the next module?



Writing Improvement Tracker:
Essay from Module 4
(For Teacher Reference)

Name:

Date:

Directions: Look at the first two rows of the Persuasive Writing Rubric.

1. What did I do well in my essay?

2. What in my writing improved this year?

3. What strategy helped me the most?

4. What improvement am I most proud of?



End of Unit 2 Assessment Essay Prompt

Draw on your reading and notes to plan and write an essay that addresses the prompt below.

In his *Narrative*, Fredrick Douglass explains his purpose is to throw “light on the American slave system.” Which aspects of slavery does his narrative bring to light? How does his position differ from that of those who defended slavery? How does he use his story to support his position?



Narrative of the Life of Frederick Douglass Writer's Glossary

Name: _____

Date: _____

The words here are from Module 3A, Unit 2, Lessons 13–16

Word/Phrase	Definition
purpose	
position	
audience	
support	
Other new words you encountered:	

Model Essay: Telling the Truth about Slavery

Name: _____

Date: _____

<p>After escaping from slavery in the 1830s, Frederick Douglass embarked on a quest to abolish slavery. He knew the best way to abolish slavery was to “shine a light” on aspects of slavery and to tell a story that people did not know, the story of being a slave. The people who read his story in <i>Narrative of the Life of Frederick Douglass</i> were Northerners who were either apathetic to slavery or supportive of slavery. Using his own experience, Douglass argues that slavery created an unnatural order in society, and that instead of civilizing slaves, it corrupted them. These positions opposed commonly held Northern beliefs, especially the beliefs of those who defended slavery. By telling a compelling story that also proved the negative effects of slavery, Douglass built a convincing case for the abolition of slavery.</p>	<p>What are the aspects of slavery?</p> <p>Star and underline the claim of the essay.</p>
<p>Defenders of slavery often argued that slavery supported a natural order in society, but Douglass argues that slavery disrupts the natural order because it destroys family relationships. He describes the dynamics of his own family, which were distorted by slavery. Douglass’s father was, in fact, his white master. He goes on to explain that this was very common, and it created a situation in which a father, instead of caring for his child, would “sell his own children to human flesh-mongers” (Chapter 1). If he did not, the father would be compelled to “stand by and see one white son tie up his brother ... and ply the gory lash to his naked back” (Chapter 1). Many Northerners believed fathers should care for their children and brothers should stand together, and the images of a father selling his own children and a brother whipping his brother horrified them. These examples help to convey Douglass’s position that slavery destroys natural family relationships.</p>	<p>What is the focus of the first body paragraph?</p> <p>Circle examples</p>



Model Essay: Telling the Truth about Slavery

<p>Another common misconception held by Northerners who defended slavery was that slavery civilized the African people. In order to counter this belief, Douglass uses the annual holidays slaves got from their slaveholders as an example. Every year between Christmas and New Year's, slaves were allowed to have time off. However, slaveholders, instead of encouraging a slave to participate in uplifting activities, would "adopt various plans to make him drunk" (Chapter 10). One such plan was taking bets as to which slave could drink the most whiskey and in "this way succeed in getting whole multitudes to drink to excess" (Chapter 10). If slavery civilized slaves, then slaveholders would not intentionally try to make slaves drink too much. This example illustrates that slaveholders in fact encouraged slaves to be uncivilized and immoral. Northerners would have expected slaveholders to guide their slaves with fatherly tenderness into being morally upright, and Douglass shatters this belief.</p>	<p>What is the focus of the second body paragraph?</p> <p>Circle examples</p>
<p>Douglass's <i>Narrative</i> became a truth-telling tool used to expose the barbarities of slavery. This tool was purposefully directed at Northerners, whom Douglass saw as potential allies in the fight against the corrupt institution. Douglass directly counters the misconceptions that Northerners had, particularly those who defended slavery, and shows how slavery destroyed the family unit and created a culture of drunk, immoral beings. Understanding the life of a slave through Douglass's <i>Narrative</i> challenges many of the arguments made by the supporters of slavery, and helped further Douglass's purpose of abolishing slavery.</p>	<p>Check the three parts of the prompt.</p>



Linking the Prompt to the Essay

Name: _____

Date: _____

Directions: Read the introduction again, paying particular attention to where the author addresses the three parts of the prompt. Connect each box of to the corresponding sentence in the introduction.

1

In his Narrative, Fredrick Douglass explains his purpose is to throw “light on the American slave system.” Which aspects of slavery does his narrative bring to light?

2

How does his position differ from that of those who defended slavery?

3

How does he use his story to support his position?

After escaping from slavery in the 1830s, Frederick Douglass embarked on a quest to abolish slavery. He knew the best way to abolish slavery was to “shine a light” on aspects of slavery and to tell a story that people did not know, the story of being a slave. The people who read his story in *Narrative of the Life of Frederick Douglass* were Northerners who were either apathetic to slavery or supportive of slavery. Using his own experience, Douglass argues that slavery created an unnatural order in society, and that instead of civilizing slaves, it corrupted them. These positions opposed commonly held Northern beliefs, especially the beliefs of those who defended slavery. By telling a compelling story that also proved the negative effects of slavery, Douglass built a convincing case for the abolition of slavery.

Now reread the first body paragraph looking for the sentences that address each part of the prompt. Put the number of each prompt box over the corresponding sentence in the first body paragraph.

If time permits, repeat for the second body paragraph.



Exit Ticket: Closely Reading the Prompt

Name:

Date:

Directions: Complete this task individually.

Prompt

In his *Narrative*, Fredrick Douglass explains his purpose is to throw “light on the American slave system.” Which aspects of slavery does his narrative bring to light? How does his position differ from that of those who defended slavery? How does he use his story to support his position?

1. Please circle the five words from the prompt above that you must keep in mind in order to successfully write this essay.
2. How is this essay similar to and different from the *argumentative* essay you wrote in Module 2?

3. How is this essay similar to and different from the *analysis* essay you wrote for Module 1?

4. Rewrite what you are going to do in this essay in your own words.



EXPEDITIONARY
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Grade 7: Module 3A: Unit 2: Lesson 14

Writing an Analysis Essay: Planning the Essay



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)
I can determine an author's point of view or purpose in informational text. (RI.7.6)
I can analyze how the author distinguishes his/her position from others'. (RI.7.6)
I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)

Supporting Learning Targets

- I can select relevant evidence from *Narrative of the Life of Frederick Douglass* to support my focusing statement.
- I can organize my ideas into a coherent essay that answers the prompt.
- I can explain how my examples relate to the position of Frederick Douglass.

Ongoing Assessment

- Frederick Douglass Essay Planner
- Quote Sandwich (optional)



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Entry Task: Combining Sentences (5 minutes)Work Time<ol style="list-style-type: none">Planning Your Essay (20 minutes)Reviewing the Quote Sandwich (15 minutes)Closing and Assessment<ol style="list-style-type: none">Getting Started (5 minutes)Homework<ol style="list-style-type: none">Finish your Frederick Douglass Essay Planner and Entry Task: Combining Sentences.	<ul style="list-style-type: none">In the Opening, students work on combining sentences. This skill will be assessed in Unit 3.In this lesson, students continue to prepare for the End of Unit 2 Assessment. Today, they plan their essays using the Frederick Douglass Essay Planner and review the Quote Sandwich (a writing tool they learned in Module 2).Use the Exit Ticket: Closely Reading the Prompt from Lesson 13 to identify struggling students, and work with them in a small group during Work Time A.After they spend time planning their essay, students review the Quote Sandwich and see how it fits into the larger structure of a body paragraph. They will also see a body paragraph that is missing vital parts. Being able to recognize the mistakes in a model will give students confidence and make it easier to spot mistakes in their own writing. Providing both a high-end and low-end model gives students a clearer vision of success.The Closing activity for today is optional. If you think the students would benefit from more time to plan their essays, you could add the time to Work Time A. However, giving students an opportunity for focused feedback will help them as they begin to write their essays in Lesson 15. If you do the Closing activity, be sure you have it ready to hand back in the next lesson.Note: You will hand back the Mid-Unit 2 Assessment Part 2 in Lesson 15.

Lesson Vocabulary	Materials
	<ul style="list-style-type: none">Entry Task: Combining Sentences (one per student)Frederick Douglass Essay Planner (one per student)Excerpt Analysis Note-catchers for Excerpts 2–5 (from Unit 1, Lesson 10 and Unit 2, Lessons 4, 8, and 10; one per student)Quote Sandwich (one per student)Quote Sandwich in Action (one per student)



Opening	Meeting Students' Needs
<p>A. Entry Task: Combining Sentences (5 minutes)</p> <ul style="list-style-type: none">• Distribute the Entry Task: Combining Sentences. Instruct students to work on it individually.• After a few minutes, ask students to share out their ideas on the first section. If they have not gotten to the homework section, they should do it tonight.	

Work Time	Meeting Students' Needs
<p>A. Planning Your Essay (20 minutes)</p> <ul style="list-style-type: none">• Distribute the Frederick Douglass Essay Planner. Point out that this is similar to the essay planners students used in Modules 1 and 2, and express your confidence in their ability to successfully plan their essays• Ask students to get out their Excerpt Analysis note-catchers for Excerpts 2–5.• Remind them that they gathered evidence while they read and then sifted through that evidence both in the previous lesson and for homework.• Encourage students to use this time wisely to work on their essay planners and remind them that they will be writing their essays tomorrow. Note that they may use direct quotes, specific examples from the text, or a combination of both, and their Excerpt Analysis note-catchers may be a good place to start.• Circulate as students are working. Push them to be clear and explicit in their plans. Consider meeting with a small group of struggling students.	<ul style="list-style-type: none">• You may want to pull a small group of students for extra support based on their exit ticket from Lesson 13. Some students will need more guided practice before they are ready for independent work.



Work Time (continued)	Meeting Students' Needs
<p>B. Reviewing the Quote Sandwich (15 minutes)</p> <ul style="list-style-type: none">• Distribute the Quote Sandwich and the Quote Sandwich in Action.• Refocus whole class and remind students that they learned about the Quote Sandwich in Module 2.• Invite students to take a moment to silently read over the Quote Sandwich and then give a thumbs-up when they can explain what it is.• Wait for most thumbs to be up and then call on a student to share out.• Ask students if they can explain how the example on this worksheet is a little different from other Quote Sandwiches they have written. Possible responses: "This one combines parts of the introduction with the quote," and "This one has two interrelated quotes and one analysis after the second one."• Remind students that they want to write in a clear and logical way. Sometimes, that means combining parts of the Quote Sandwich into one sentence. Other times, it means varying the order of the body paragraphs. As they get to be better writers, they will be able to write in more interesting and varied ways. As long as they have all the necessary parts clearly explained, their essays will be successful.• Direct students' attention to the Quote Sandwich in Action. Invite them to follow along silently as you read aloud.• Read the first paragraph and point out the organization listed in the right-hand column. Note that this corresponds to their Frederick Douglass Essay Planner. Point out that the analysis comes before the example and even though it isn't typical, in this case, it works.• Read the second paragraph aloud as students follow along. Then, give students 2 minutes to answer the question in the right-hand column.• Instruct students to turn and talk to a partner about their ideas.• After 3 minutes, refocus whole group and cold call on a few students to share out.	



Closing and Assessment	Meeting Students' Needs
A. Getting Started (5 minutes) <ul style="list-style-type: none">• Invite students to write a Quote Sandwich for one of their pieces of evidence or their introduction.• Let them know you will provide them with feedback on their Quote Sandwich, so they should choose whichever option would benefit the most from teacher feedback.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish your Frederick Douglass Essay Planner and Entry Task: Combining Sentences.	



EXPEDITIONARY
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Grade 7: Module 3A: Unit 2: Lesson 14

Supporting Materials



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Entry Task: Combining Sentences

Name:

Date:

Directions: Combine the following sentences. Suggested conjunctions:

while

even though

but

after

and

before

because

so

nor

yet

although

in order

to

either... or

not only ... but also,

since

1. Fredrick Douglass argued that slaves were treated like property. Northerners believed slaves were treated like children.

2. Frederick Douglass gave multiple examples of overseers who were cruel and heartless. Covey was one of the worst.



Entry Task: Combining Sentences

Homework: Part A

Directions: Combine the following sentences as you did above.

1. Frederick Douglass saw firsthand the corrupting influence of slavery. Northerners believed that slavery was good for Southerners.

2. Douglass describes horrific beatings. He also describes deplorable living conditions.

Homework: Part B

Directions: Underline the conjunction, then rewrite the following as two complete sentences.

1. Even though Frederick Douglass was forbidden to learn to read by Mr. Auld, he found a way and was soon reading everything he could get his hands on.

2. Because of the dangers of running away, most slaves didn't dare do it.



Frederick Douglass Essay Planner

Name: _____

Date: _____

Directions: Thoughtfully fill out the essay planner. Remember, you needn't write in complete sentences (in fact, some boxes may be combined into one sentence) until you write your final essay. But you do need to thoroughly explain your ideas. The more you have written and planned, the easier it will be to write your essay.

Focusing Questions: In his *Narrative*, Fredrick Douglass explains his purpose is to throw "light on the American slave system." Which aspects of slavery does his narrative bring to light? How does his position differ from that of people who defended slavery? How does he use his story to support his position?

I. Introduction	
Begins with a hook to capture the reader's interest and attention	
Give context of Frederick Douglass and his overall purpose	
Give context of Douglass's audience	
Focusing statement: Name the two positions of Douglass's that the essay will focus on	



Frederick Douglass Essay Planner

II. Body Paragraph 1	
Explain the position of people who defended slavery or Northerners who were supportive of or indifferent to slavery	People who defended slavery believed ... Defenders of slavery claimed that ... Many Northerners believed ... A common misconception of Northerners was ...
Explain Frederick Douglass's position	Douglass argues ... But Douglass wanted them to understand ...
Give evidence (in a Quote Sandwich)	
Give additional evidence (in a Quote Sandwich)	
Analysis of evidence: How does this prove Douglass's position?	This shows that ... This example proves ... This illustrates that ...
How does Douglass's evidence disprove the position of those who defend slavery?	
Concluding sentence	



Frederick Douglass Essay Planner

II. Body Paragraph 2	
Explain the position of people who defended slavery or Northerners who were supportive of or indifferent to slavery	People who defended slavery believed ... Defenders of slavery claimed that ... Many Northerners believed ... A common misconception of Northerners was ...
Explain Frederick Douglass's position	Douglass argues ... But Douglass wanted them to understand ...
Give evidence (in a Quote Sandwich)	
Give additional evidence (in a Quote Sandwich)	
Analysis of evidence: How does this prove Douglass's position?	This shows that ... This example proves ... This illustrates that ...
How does Douglass's evidence disprove the position of those who defend slavery?	
Concluding sentence	



Frederick Douglass Essay Planner

IV. Conclusion	
Restate Frederick Douglass's purpose	
Summarize Douglass's positions	
Explain how his positions disproved the positions of those who defended slavery	

Quote Sandwich

Name: _____

Date: _____

A sandwich is made up of three parts—the bread on top, the filling in the middle, and the bread on the bottom. A Quote Sandwich is similar; it is how you use evidence in an analysis essay. First, you introduce a quote by telling your reader the background information they need to understand the quote. Then, you include the quote. Lastly, you explain how the quote supports your idea. Read this example of using a quote in an analysis essay, then take a look at the graphic:

Every year between Christmas and New Year’s, slaves were allowed to have time off. However slaveholders, instead of encouraging a slave to participate in uplifting activities, would “adopt various plans to make him drunk.” (Chapter 10) One such plan was taking bets as to which slave could drink the most whiskey and in “this way succeed in getting whole multitudes to drink to excess.” (Chapter 10) If slavery civilized slaves, then slaveholders would not intentionally try to make slaves drink too much. This example illustrates that slaveholders in fact, encouraged slaves to be uncivilized, and immoral.

Note: In your essays, you can just list the excerpt number that a quote is from.

Introduce the quote	Example
Introduce the quote with context—the background information your readers need to understand the quote.	<i>Every year between Christmas and New Year’s, slaves were allowed to have time off.</i>
Include the quote	Example
Make sure it is punctuated correctly and if possible, integrated smoothly into a sentence. Be sure to include a citation (tell the excerpt number a quote is from). Notice that the start of the sentence gives context that helps the reader understand the actual quote.	<p><i>However, slaveholders, instead of encouraging a slave to participate in uplifting activities, would “adopt various plans to make him drunk” (Excerpt_____). One such plan was taking bets as to which slave could drink the most whiskey and in “this way succeed in getting whole multitudes to drink to excess.”</i></p> <p>Note: Both of these quotes reinforce the same idea so the analysis goes after the second quote.</p>



Quote Sandwich

Analyze the quote	Example
This is where you explain how this quote is evidence of Douglass's position	<i>If slavery civilized slaves, then slaveholders would not intentionally try to make slaves drink too much. This example illustrates that slaveholders in fact, encouraged slaves to be uncivilized, and immoral.</i>



Quote Sandwich in Action

Name: _____

Date: _____

Text of Essay	Analyzing Structure
<p>Defenders of slavery often argued that slavery supported a natural order in society, but Douglass argues that slavery disrupts the natural order because it destroys family relationships. He describes the dynamics of his own family, which were distorted by slavery. Douglass’s father was, in fact, his white master. He goes on to explain this was very common, and this created a situation in which a father, instead of caring for his child, would “sell his own children to human flesh-mongers” (Chapter 1). If they did not, the father would be compelled to “stand by and see one white son tie up his brother ... and ply the gory lash to his naked back” (Chapter 1). Many Northerners believed fathers should care for their children and brothers should stand together, and the images of a father selling his own children and a brother whipping his brother horrified them. These examples help to convey Douglass’s position that slavery destroys natural family relationships.</p>	<p>In this paragraph, notice the following elements:</p> <ol style="list-style-type: none"> 1. Position of people who defend slavery 2. Douglass’s position 3. Evidence of Douglass’s position—sandwiched with context 4. Analysis: How this evidence conveys Douglass’s position. How it disproves the position of people who supported slavery. 5. Concluding sentence
<p>Another common misconception held by Northerners who defended slavery was that slavery civilized the African people. In order to counter this belief, Douglass uses the annual holidays slaves got from their slaveholders as an example. Every year between Christmas and New Year’s, slaves were allowed to have time off. However, slaveholders, instead of encouraging a slave to participate in uplifting activities, would “adopt various plans to make him drunk” (Chapter 10). One such plan was taking bets as to which slave could drink the most whiskey and in “this way succeed in getting whole multitudes to drink to excess” (Chapter 10). If slavery civilized slaves, then slaveholders would not intentionally try to make slaves drink too much. This example illustrates that slaveholders in fact, encouraged slaves to be uncivilized and immoral.</p>	<p>After you read this paragraph, answer the question below:</p> <ol style="list-style-type: none"> 6. What is missing from this paragraph? What suggestions would you have for the author of this body paragraph?



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 15

End of Unit 2 Assessment: Writing the Analysis Essay, Part 1



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)
I can analyze how the author distinguishes his/her position from others'. (RI.7.6)
I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)
I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4)
I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)

Supporting Learning Targets

- I can write an organized essay that explains the position of Frederick Douglass with relevant and well-chosen examples.
- In my essay, I can analyze how Frederick Douglass distinguished his positions from those of his audience.
- In my essay, I can use evidence effectively.

Ongoing Assessment

- End of Unit 2 Assessment, Part 1



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Entry Task: Checking Combining Sentences Homework (5 minutes)Work Time<ol style="list-style-type: none">Reviewing the Mid-Unit 2 Assessment Part 2 (10 minutes)Looking at the Rubric (10 minutes)End of Unit 2 Assessment: Writing the Essay (20 minutes)Closing and Assessment<ol style="list-style-type: none">NoneHomework<ol style="list-style-type: none">Read your independent book. There will be a check-in tomorrow.	<ul style="list-style-type: none">In this lesson, students start their End of Unit 2 Assessment. Before they begin writing, they will re-familiarize themselves with the rubric and use it to assess the Model Essay: “Telling the Truth about Slavery.”The rubric for this essay is the New York State Grade 6–8 Expository Writing Evaluation Rubric. The students should be familiar with it from Modules 1 and 2, so Work Time B is meant to be a review only. It’s also an opportunity for them have a brief physical release before they begin writing.Consider whether to let students refer to the rubric as they write.Time is provided during Work Time A to hand back the Mid-Unit 2 Assessment Part 2. Decide ahead of time how best to utilize this time. You may want to make a list of common errors and correct them together, or you may wish to work with a group of struggling students while you give the other students a chance to correct their mistakes.Time is also provided for you to return and discuss the optional Quote Sandwich from Lesson 14, Closing and Assessment.Students should hand in their End of Unit 2 Assessment and Frederick Douglass Essay Planner at the end of class. You will return them in the next lesson so they can finish their essays. It is likely that some students will not finish writing the essay within the time allotted in the next lesson. Consider giving them extra time after class or during another time such as lunch.In the next lesson, students will participate in an independent reading check-in. Remind them to bring their books with them.In advance: Evaluate the Mid-Unit 2 Assessment Part 2 and decide what kind of feedback would be most helpful to your students. You may wish to focus on items related to Douglass’s purpose, since that is central to the essay.In advance: Decide which protocol you will use in Work Time B.



Lesson Vocabulary	Materials
	<ul style="list-style-type: none">• Document camera• Entry Task: Combining Sentences (answers, for teacher reference; one to display)• Quote Sandwich (optional; from Lesson 14; returned this lesson with teacher feedback)• Mid-Unit 2 Assessment, Part 2 (from Lesson 11; returned this lesson with teacher feedback)• New York State Grades 6–8 Expository Writing Evaluation Rubric (one per student)• Model Essay: “Telling the Truth about Slavery” (from Lesson 13; one per student)• Sticky notes (one per student)• Frederick Douglass Essay Planner (from Lesson 14; one per student)• Quote Sandwich worksheet (from Lesson 14; one per student)• End of Unit 2 Assessment: Analyzing Douglass’s Purpose in <i>Narrative of the Life of Frederick Douglass</i> (one per student)

Opening	Meeting Students’ Needs
<p>A. Entry Task: Checking Combining Sentences Homework (5 minutes)</p> <ul style="list-style-type: none">• Direct students’ attention to the document camera and ask them to take out their Entry Task: Combining Sentences.• Prompt them to check their answers against the displayed Entry Task: Combining Sentences (answers, for teacher reference). As students work, return their Quote Sandwich with teacher feedback (if you had students write them in Lesson 14, Closing and Assessment).• Answer any questions.	



Work Time	Meeting Students' Needs
<p>A. Reviewing the Mid-Unit 2 Assessment Part 2 (10 minutes)</p> <ul style="list-style-type: none">• Return the Mid-Unit 2 Assessment, Part 2 with feedback.• Give students a few minutes to read over your feedback and ask any clarifying questions.	
<p>B. Looking at the Rubric (10 minutes)</p> <ul style="list-style-type: none">• Distribute the New York State Grades 6–8 Expository Writing Evaluation Rubric.• Invite students to take out the Model Essay: “Telling the Truth about Slavery.”• Remind students that this the same rubric you used to evaluate the essay from Module 1, and very similar to the rubric you used to evaluate the essay from Module 2, so they should be familiar with it.• Ask for a few volunteers to read each box in the 4 column.• Tell them you will read the model essay aloud again. As you do so, they should follow along and look for reasons why the model essay earns a 4 on one of the rows of the rubric.• Using sticky notes, assign each of the students a number from 1 to 4. Post this key on the board:<ul style="list-style-type: none">• 1=Control of Conventions• 2=Coherence, Organization, and Style• 3=Command of Evidence• 4=Content and Analysis• Ask students to put their finger on the box of the rubric they will concentrate on.• Model what the students will do next by saying something like: “If I was a 1, and I was looking at Control of Conventions, I would have noticed that the author capitalized the word ‘Northerners.’ Because this is a specific group of people, it should be capitalized. Therefore, this shows a proper use of conventions.”• Give the students a moment to find an example that shows why the model essay earns a 4 in their particular category.• For the next five minutes, instruct the students to move around and talk to each other about their findings, using a protocol such as Concentric Circles or Go, Go, Mo (see Appendix).	



Work Time (continued)	Meeting Students' Needs
<p>C. End of Unit 2 Assessment: Writing the Essay (20 minutes)</p> <ul style="list-style-type: none">• Ask students to return to their seats and get out their Frederick Douglass Essay Planner and Quote Sandwich worksheet.• Collect the Model Essay: Telling the Truth About Slavery. Students should not have access to them as they write their essays (see Lesson 13, Teaching Notes).• Distribute the End of Unit 2 Assessment: Analyzing Douglass's Purpose in <i>Narrative of the Life of Frederick Douglass</i>.• Read the directions. Encourage the students to do their best work.• Collect students' Frederick Douglass Essay Planners and End of Unit 2 Assessment at the end of class. Let students know they will have time to finish their essays tomorrow.	
Closing and Assessment	Meeting Students' Needs
None	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read your independent reading book. There will be a check-in tomorrow.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 2: Lesson 15

Supporting Materials



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Entry Task: Combining Sentences
(Answers, for Teacher Reference)

Name:

Date:

Homework: Part A

Directions: Combine the following sentences as you did above.

1. Frederick Douglass saw firsthand the corrupting influence of slavery. Northerners believed that slavery was good for Southerners.

Possible answers:

While Douglass saw firsthand the corrupting influence of slavery, Northerners believed that slavery was good for Southerners.

or

Even though Northerners believed that slavery was good for Southerners, Douglass saw firsthand the corrupting influence of slavery.

2. Douglass describes horrific beatings. He also describes deplorable living conditions.

Possible answers:

Douglass describes horrific beatings and deplorable living conditions.

or

In addition to deplorable living conditions, Douglass also describes horrific beatings.

Homework: Part B

Directions: Underline the conjunction(s), then rewrite the following as two complete sentences.

1. **Even though** Frederick Douglass was forbidden to learn to read by Mr. Auld, he found a way **and** was soon reading everything he could get his hands on.

Douglass was forbidden to learn to read by Mr. Auld. He found a way and was soon reading everything he could get his hands on.

2. **Because** of the dangers of running away, most slaves didn't dare do it.

There were many dangers to running away. Most slaves didn't dare to do it.

New York State Grades 6–8 Expository Writing Evaluation Rubric

SCORE CRITERIA	A (90-100) Exceeds Expectations	B (80-89) Meets Expectations	C (70-79) Below Expectations	D (65-69) Needs Improvement	F (<65) Unacceptable
CONTENT AND ANALYSIS: the extent to which the essay conveys complex ideas and information clearly and accurately in order to support claims in an analysis of topics or texts	—clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose (deep understanding) —demonstrate insightful (a deeper meaning) of analysis of the text(s)	— clearly introduce a topic in a manner that follows from the task and purpose —demonstrate grade-appropriate analysis of the text(s)	—introduce a topic in a manner that follows generally from the task and purpose —demonstrate only a factual comprehension of the text(s)	—introduce a topic in a manner that does not logically follow from the task and purpose —demonstrate little understanding of the text(s)	—demonstrate a lack of comprehension of the text(s) or task
COMMAND OF EVIDENCE: the extent to which the essay presents evidence from the provided texts to support analysis and reflection	—develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) —sustain (continue) use of varied, relevant evidence	—develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s) —sustain (continuous) the use of relevant evidence, with some lack of variety	—partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant —use relevant evidence sometimes(Inconsistently)	—demonstrate an attempt to use evidence, but only develop ideas with minimal, occasional evidence which is generally invalid or irrelevant (off topic/inaccurate)	—provide no evidence or provide evidence that is completely irrelevant (off-topic)

New York State Grades 6–8 Expository Writing Evaluation Rubric

SCORE CRITERIA	A (90-100) Exceeds Expectations	B (80-89) Meets Expectations	C (70-79) Below Expectations	D (65-69) Needs Improvement	F (<65) Unacceptable
COHERENCE, ORGANIZATION, AND STYLE: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language	<ul style="list-style-type: none"> —exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning —establish and maintain a formal style, using grade-appropriate, stylistically sophisticated language and subject/text-specific vocabulary that are easy to read —provide a concluding statement or section that is compelling and follows clearly from the topic 	<ul style="list-style-type: none"> —exhibit clear organization, with the use of appropriate transitions to create a flow of ideas —establish and maintain a formal style using precise language and subject/text-specific vocabulary —provide a concluding statement or section that follows from the topic and information presented 	<ul style="list-style-type: none"> —exhibit some attempt at organization, with inconsistent use of transitions (sometimes) —establish but fail to maintain (did not keep up) a formal style, with inconsistent use of language and subject/text-specific vocabulary —provide a concluding statement or section that follows generally from the topic and information presented 	<ul style="list-style-type: none"> —exhibit little attempt at organization, or attempts to organize are irrelevant to the task —lack a formal style, using language that is imprecise or inappropriate for the text(s) and task —provide a concluding statement or section that is illogical or unrelated to the topic and information presented 	<ul style="list-style-type: none"> —exhibit no evidence of organization —use language that is predominantly incoherent or copied directly from the text(s) —do not provide a concluding statement or section
CONTROL OF CONVENTIONS: the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling	<ul style="list-style-type: none"> —demonstrate command of conventions, with few errors 	<ul style="list-style-type: none"> —demonstrate command of conventions, with occasional errors that do not hinder comprehension 	<ul style="list-style-type: none"> —demonstrate beginning command of conventions, with some errors that may hinder comprehension (make it hard to read) 	<ul style="list-style-type: none"> —demonstrate a lack of command of conventions, with frequent errors that hinder comprehension (make it hard to read) 	<ul style="list-style-type: none"> —are minimal, making grading of conventions unreliable

End of Unit 2 Assessment: Analyzing Douglass's Purpose in
Narrative of the Life of Frederick Douglass

Name:

Date:

Directions: In a well-reasoned and coherent essay, please answer the following prompt:

In his *Narrative*, Fredrick Douglass explains his purpose is to throw “light on the American slave system.” Which aspects of slavery does his narrative bring to light? How does his position differ from that those who defended slavery? How does he use his story to support his position?

Your essay should demonstrate your progress toward the following learning targets:

- I can write an organized essay that explains the position of Frederick Douglass with relevant and well-chosen examples.
- In my essay, I can analyze how Frederick Douglass distinguished his positions from those of his audience.
- In my essay, I can use evidence effectively.

Put essay here



End of Unit 2 Assessment: Analyzing Douglass's Purpose in *Narrative of the Life of Frederick Douglass*

[illegible]



Grade 7: Module 3A: Unit 2: Lesson 16

End of Unit 2 Assessment: Writing the Analysis Essay, Part 2



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)
I can analyze how the author distinguishes his/her position from others'. (RI.7.6)
I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)
I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4)
I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)

Supporting Learning Targets

- I can write an organized essay that explains the position of Frederick Douglass with relevant and well-chosen examples.
- In my essay, I can analyze how Frederick Douglass distinguished his positions from those of his audience.
- In my essay, I can use evidence effectively.

Ongoing Assessment

- End of Unit 2 Assessment
- Independent reading check-in



Agenda	Teaching Notes
<ol style="list-style-type: none"> Opening <ol style="list-style-type: none"> Entry Task (1 minute) Work Time <ol style="list-style-type: none"> End of Unit 2 Assessment: Writing the Essay (30 minutes) Independent Reading Check-in (14 minutes) Closing and Assessment <ol style="list-style-type: none"> None Homework <ol style="list-style-type: none"> Read your independent reading book. 	<ul style="list-style-type: none"> In this lesson, students finish their End of Unit 2 Assessments. If they finish early, encourage students to reread their essays and correct any errors they find. They should especially apply their work with sentence structure to this essay. This essay will not be revised in class, but consider how students can use your feedback. You may consider taking an extra day in Unit 3 to read and discuss particularly strong models of student work and then ask students to revise a portion of their essays. You may identify common errors and have students correct them in groups of three. You may focus your feedback on one section of the essay and then ask students to rewrite an alternative version of that section with a partner. In this lesson, students participate in an independent reading check-in. Use whichever routine you have established with your class for these check-ins. For ideas, see the stand-alone document on EngageNY.org: Launching Independent Reading in Grades 6–8: Sample Plan. The routine you have or will establish should: support students in checking to see if they met their previous goal and setting a new one, allow students to talk about their books with a peer, and give you a chance to confer with some students about their reading. This routine both motivates students and holds them accountable. Students will begin Unit 3 in the next lesson. Be sure to obtain a copy of <i>The Last Day of Slavery</i> and other children’s books (see Unit 3 Overview).

Lesson Vocabulary	Materials
	<ul style="list-style-type: none"> Frederick Douglass Essay Planner (from Lesson 14; one per student) End of Unit 2 Assessment, Part 1 (from Lesson 15; students’ drafts) Quote Sandwich (from Lesson 14; one per student) End of Unit 2 Assessment: Analyzing Douglass’s Purpose in <i>Narrative of the Life of Frederick Douglass</i> (from Lesson 15; one to display)



Opening	Meeting Students' Needs
<p>A. Entry Task (1 minute)</p> <ul style="list-style-type: none">• Return students' Frederick Douglass Essay Planner and End of Unit 2 Assessment, Part 1 (students' drafts from Lesson 15).• Ask students to take out their Quote Sandwich. Encourage them to use these as they finish their essays today.	

Work Time	Meeting Students' Needs
<p>A. End of Unit 2 Assessment: Writing the Essay (30 minutes)</p> <ul style="list-style-type: none">• Display the End of Unit 2 Assessment: Analyzing Douglass's Purpose in Narrative of the Life of Frederick Douglass (from Lesson 15). Tell students they have 30 minutes to finish their essays. If they finish early, they should reread their essay and make necessary corrections.• Consider giving students additional time during Work Time B and/or after school if needed.	
<p>B. Independent Reading Check-in (14 minutes)</p> <ul style="list-style-type: none">• Use this time for an independent reading check-in, using whichever routine you have established with your class. For ideas, see the stand-alone document on EngageNY.org: Launching Independent Reading in Grades 6–8: Sample Plan. Remember that in this time:<ul style="list-style-type: none">– Students need time to talk with a peer about their book.– You need a chance to confer with students about their reading (you will confer with a few each time, working your way through the class over several weeks).– Students need to check in and see if they met their last goal, and then set a new goal.• Consider using this time for a “book chat” or other oral assignment since students have been writing for the bulk of the lesson.	



Closing and Assessment	Meeting Students' Needs
None	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read your independent reading book.	

There are no new supporting materials for this lesson.



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Grade 7: Module 3A: Unit 3: Overview



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Unit 3: Writing a Narrative Based on an Event from the Life of Frederick Douglass

In this unit, students write a picture book based on an event from the life of Frederick Douglass. First, students return to *Frederick Douglass: The Last Day of Slavery*¹, which they encountered in Unit 2. This children's book serves as the model text, and the students read it and another children's book closely to examine how the author used the tools of a narrative writer to craft a powerful story. Students then write their own book through a series of structured lessons, which are designed to help them all produce high-quality work. First, using their notes from Unit 2, they select an episode on which to focus and write a general plan for their story. Then they take those plans to a Writer's Roundtable, where they discuss their plans and participate in a peer critique. In addition to being a valuable step in the writing process, this structured conversation serves as Part 1 of the mid-unit assessment (focusing on SL.7.1b, c, and d). Also leading up to the mid-unit assessment, students do a variety of learning activities that focus on sentence

structure and build on the instruction from Unit 2. Part 2 of the mid-unit assessment consists of selected and constructed response centered on L 7.1a, b, d, and 7.2a. Students then begin a series of writer's workshops. Within these lessons, students continue to learn about narrative writing techniques and the teacher gives a series of mini lessons centered on sensory language, precise word choice, strong verbs, and dialogue. They have class time to write several drafts of each page on storyboards. At various points they revise their writing based on peer review and self-assessment. Next, they turn in their completed storyboards (which serve as the end of unit assessment) for formal teacher feedback. Students also reflect on how they addressed audience and purpose in their stories. After the teacher returns the storyboards with feedback, the students create their illustrated children's books. This book is the final performance task; students synthesize all they have learned about Frederick Douglass and the power of stories.

Guiding Questions and Big Ideas

- **What gives stories and poems their enduring power?**
- **When you write a story, how does your purpose and audience shape how you tell that story?**
- **How can you use language, images, and theme to give the story you write enduring power?**
- *Stories and poems have enduring power because they tell about important or interesting events, people, and places; they have themes that help readers understand the world and often empower people; and they use powerful language and powerful images.*

¹ This children's book is integral to several lessons in this module, and is widely available in public and school libraries. However, alternate lessons that use a free alternative children's book will be available on EngageNY.org and at commoncoresuccess.elschools.org to accommodate schools/districts that are not able to secure a copy of *Frederick Douglass: The Last Day of Slavery*.



Mid-Unit 3 Assessment	<p>Part 1. Writer’s Roundtable Standards: SL.7.1b, c, d</p> <p>In preparation to write the first draft of their story, students create a planning guide and bring that work and several questions to a focused small group discussion at which each author presents his or her work and gets feedback on key questions such as: How well does my storyboard capture the significant events of the story? I’m thinking of “zooming in” on these moments—are they critical to the story? Which events should I illustrate? What might those illustrations convey? Is my thematic statement appropriate to the story? Students revise their work based on peer commentary.</p> <p>Part 2: Sentence Structure Quiz Standards: L.7.1a, b, c; L.7.2a Students complete a quiz about conventions.</p>
End of Unit 3 Assessment	<p>Second draft of Storyboards for the Children’s Book Standards: W.7.3, W.7.9, W.7.11</p> <p>Students turn in the second draft of the children’s book, which is written on storyboards. The first draft has already been revised (during Lesson 8) based on peer feedback and self-assessment. Following the teacher’s feedback on their storyboards, students write the final drafts of their text on their illustrated pages for the final performance task.</p>



Final Performance Task

Crafting a Powerful Story: Children’s Book to Retell an Episode from *Narrative Life of Frederick Douglass* (with author’s note)

Students write and illustrate a children’s book based on an episode from Douglass’s life, selecting the episode from the excerpts of *Narrative of the Life of Frederick Douglass* they read closely in Unit 2. First they revisit *Frederick Douglass: The Last Day of Slavery*², which serves as the mentor text. After closely examining the model, students plan their children’s book. Before they begin writing, they present and critique their plans in small groups. Then the class transitions into workshop mode and the students use class time to draft their pages on storyboards. Students have several days to write. Within these workshop lessons, the teacher presents focused instruction on narrative writing techniques. The students also peer edit and revise portions of their storyboards. Toward the end of the workshop lessons, students evaluate their first drafts against the rubric and revise accordingly. They turn in the second draft of their storyboards for the End of Unit 3 assessment. While they wait for feedback from the teacher, the students begin working on their illustrations using some basic artistic techniques. Finally, based on the feedback they receive from the teacher, the students write a final draft of the text, which they add to the illustrated pages of their books. **This task centers on NYSP12 ELA CCLS W.7.3, W.7.4, W.7.5, W.7.9, W.7.11, L.7.1, L.7.2, L.7.3, and L.7.6.**

² See footnote 1 on page 1 of this document.



Content Connections

This module is designed to address English Language Arts standards as students read literature and informational text about slavery, abolition, and Douglass. However, the module intentionally incorporates Social Studies Practices and Themes to support potential interdisciplinary connections to this compelling content. These intentional connections are described below.

Big ideas and guiding questions are informed by the New York State Common Core K-8 Social Studies Framework:
<http://engageny.org/sites/default/files/resource/attachments/ss-framework-k-8.pdf>

Social Studies Key Ideas and Conceptual Understandings, Grade 7

- 7.7b Enslaved African Americans resisted slavery in various ways. The abolitionist movement also worked to raise awareness and generate resistance to the institution of slavery.

This unit also has connections to visual arts standards:

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts. (standard 1) (from <http://www.p12.nysed.gov/ciai/arts/artstand/arts1.html>)

Texts

1. Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave* (Project Gutenberg, 2006; originally published Boston, 1845; no purchase required³). <http://www.gutenberg.org/files/23/23-h/23-h.htm>.
2. William Miller, *Frederick Douglass: The Last Day of Slavery* (New York: Lee and Low Books, Inc., 1995), ISBN: 978-1-880-00042-7. (One copy per teacher; recommended, not required⁴).
3. Ten additional illustrated children's books. See Preparation and Materials.

³ Purchase of *Narrative of the Life of Frederick Douglass* is not required. All excerpts that students read are provided in the lessons themselves. Schools that already purchased this book are strongly encouraged to use it enhanced close reading.

⁴ Regarding *Frederick Douglass: The Last Day of Slavery*, see footnote 1 on page 1 of this document.



This unit is approximately 2 weeks or 10 sessions of instruction.

Lesson	Lesson Title	Long Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Introducing the Performance Task: The Children's Book	<ul style="list-style-type: none"> I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3) I can use correct grammar and usage when writing or speaking. (L.7.1a and b) 	<ul style="list-style-type: none"> I can articulate the difference between a narrative and a summary. I can combine phrases into a complete sentence. I can identify where a modifier goes in relation to the noun it modifies. 		<ul style="list-style-type: none"> Narrative Writer's Toolbox
Lesson 2	Discussing and Identifying Themes: What Makes a Good Children's Book?	<ul style="list-style-type: none"> I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3) I can use correct grammar and usage when writing or speaking. (L.7.1a and b) 	<ul style="list-style-type: none"> I can write a concluding thematic statement that connects the experience of Frederick Douglass to situations beyond the story. I can recognize narrative techniques in a children's book. I can combine phrases into a complete sentence. 	<ul style="list-style-type: none"> Children's Book Scavenger Hunt 	
Lesson 3	Preparing for the Mid-Unit Assessment: Planning the Children's Book	<ul style="list-style-type: none"> I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) I can use correct grammar and usage when writing or speaking. (L.7.1a and b) 	<ul style="list-style-type: none"> I can plan a children's book that is organized in a way that makes sense to the reader. I can use narrative tools purposefully. 	<ul style="list-style-type: none"> My Children's Book Plan 	<ul style="list-style-type: none"> Ladder to Success



Lesson	Lesson Title	Long Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 4	Mid-Unit Assessment Part 1: Writer's Roundtable	<ul style="list-style-type: none"> I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) I can build on others' ideas during discussions. (SL.7.1) With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) 	<ul style="list-style-type: none"> I can effectively engage in discussion with my peers. I can give and receive useful feedback on My Children's Book Plan. 	<ul style="list-style-type: none"> Mid Unit 3 Assessment Part 1: Writer's Roundtable: Whole Class Discussion Tracker Mid-Unit 3 Assessment Part 1: Writer's Roundtable: Self-Assessment 	
Lesson 5	Mid-Unit Assessment Part 2: Beginning the Writer's Workshop	<ul style="list-style-type: none"> I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3) With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.4) I can use correct grammar and usage when writing or speaking. (L.7.1a and b) 	<ul style="list-style-type: none"> I can use the tools of a narrative writer efficiently and deliberately. I can recognize the importance of sensory details and using nouns and verbs instead of adjectives in narrative writing. I can use feedback from my peers to make my story more clear and thoughtful. I can recognize and correct common sentence errors. 	<ul style="list-style-type: none"> Mid-Unit 3 Assessment: Part 2 	<ul style="list-style-type: none"> Ladder to Success Narrative Writer's Toolbox
Lesson 6	Writing the Children's Book: Day One	<ul style="list-style-type: none"> I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3) With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) 	<ul style="list-style-type: none"> I can use narrative tools deliberately and effectively. I can recognize the importance of strong verbs, precise description, and sensory imagery in narrative writing. I can give useful and specific peer feedback. 	<ul style="list-style-type: none"> Children's Book Storyboards 	<ul style="list-style-type: none"> Praise-Question-Suggest protocol



Lesson	Lesson Title	Long Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 7	Writing the Children's Book: Day Two	<ul style="list-style-type: none"> I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3) 	<ul style="list-style-type: none"> I can use narrative tools deliberately and effectively. I can recognize the way dialogue can help a reader "show-not-tell" the story. 	<ul style="list-style-type: none"> Independent reading check-in 	
Lesson 8	Writing the Children's Book: Day Three	<ul style="list-style-type: none"> I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3) I can use correct capitalization, punctuation and spelling to send a clear message to my reader. (L.7.2) 	<ul style="list-style-type: none"> I can use resources to correct my spelling. I can assess my writing based on a rubric. 	<ul style="list-style-type: none"> Children's Book Storyboards 	<ul style="list-style-type: none"> Ladder to Success
Lesson 9	End of Unit Assessment and Independent Reading Review	<ul style="list-style-type: none"> I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3) I can read grade-level literary texts proficiently and independently. (RL.7.10) I can use correct grammar and usage when writing or speaking. (L.1) I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.2) I can express ideas with precision. (L.3) 	<ul style="list-style-type: none"> I can recognize coordinating adjectives. I can illustrate my children's book in an effective and interesting way. 	<ul style="list-style-type: none"> End of Unit 3 Assessment: Second draft of Storyboards for the Children's Book End of Unit 3 Assessment: Self Assessment of My Draft Storyboard Independent reading assessment 	<ul style="list-style-type: none"> Ladder to Success



Lesson	Lesson Title	Long Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 10	The Performance Task: The Children's Book Final Draft	<ul style="list-style-type: none">• I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3)• With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5)• I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4)	<ul style="list-style-type: none">• I can revise and polish my children's book into a final, publishable version.• I can write an author's note to explain how I addressed audience and purpose.	<ul style="list-style-type: none">• Performance task: children's book—final draft• Author's note	<ul style="list-style-type: none">• Ladder to Success



Optional: Experts, Fieldwork, and Service

Experts:

- Invite a local children's book author to share his or her work, as well as the process of writing and illustrating a children's book.
- Invite a local artist to talk about creating powerful images.
- Invite a local storyteller to share his or her work with the class, which should make the process for creating a story more compelling and engaging.

Fieldwork:

- Arrange for students to read their completed children's books to an elementary class.

Optional: Extensions

- Partner with the art teacher to support students in an in-depth exploration of different illustrating techniques.
- Partner with the drama teacher and replace the visual art component (the illustrations) with a performance art component by asking the students to memorize and perform their stories.
- Partner with the media arts teacher and make an audio recording and/or a digital copy of the children's book.



Preparation and Materials

Student Materials

In Lessons 3–10, students work with a scaffolded writing process. They create a plan, write multiple drafts of each page of their book, keep track of their revisions, peer edit, and self-assess their work. The students will need access to these documents over multiple days. Consider what organizational structures in your class might support your students in keeping track of these papers. You are strongly encouraged set up an in-class filing system where the students can keep their work in progress.

Alternative for *Frederick Douglass: The Last Day of Slavery*

This unit uses a picture book called *Frederick Douglass: The Last Day of Slavery* as the mentor text for the performance task. This children's book is integral to several lessons in this module, and is widely available in public and school libraries. However, alternate lessons that use a free alternative children's book will be available on EngageNY.org and at commoncoresuccess.elschools.org to accommodate schools/districts that are not able to secure a copy of *Frederick Douglass: The Last Day of Slavery*.

If you use the alternate text, which is called *Turning the Page: Frederick Douglass Learns to Read*, some of the components and supporting materials of Lessons 1, 2, 3, 5, 6, and 8 change. Please see the teaching notes in each of these lessons for guidance regarding which lesson components and supporting materials should be drawn from the alternate materials, which you will find with the book on the Web site.

Additional Children's Books

In Lesson 2, the students work in pairs (or triads) on a literary scavenger hunt and read an additional children's book to find the elements of a narrative. Consult with your local librarian to find good children's books that are thematically linked to this module. As you choose the children's books, look for ones that have a clear and compelling theme, exemplify narrative techniques, and are short enough that students can read them during the time allotted. See the Children's Book Scavenger Hunt in the supplementary materials of Lesson 2. Consider these recommended titles.

- *Sweet Clara and the Freedom Quilt* by Deborah Hopkinson
- *Dave the Potter* by Laban Carrick Hill
- *Aunt Harriet's Underground Railroad in the Sky* by Faith Ringgold
- *Moses: When Harriet Tubman Led Her People to Freedom* by Carole Weatherford
- *Henry's Freedom Box* by Ellen Levine



Additional Children's Books (continued)

- *Only Passing Through: The Story of Sojourner Truth* by Anne Rockwell
- *Words Set Me Free: The Story of Young Frederick Douglass* by Lesa Cline-Ransome
- *Most Loved in All the World* by Tonya Hegamin
- *When Harriet Met Sojourner* by Catherine Clinton
- *Sojourner Truth's Step-Stomp Stride* by Andrea Pinkney
- *Fifty Cents and a Dream: a Young Booker T. Washington* by Jabari Asim
- *Night Running: How James Escaped with the Help of His Faithful Dog* by Elisa Carbone

Choosing a Medium for the Children's Book Illustrations

Students will illustrate their children's books. Discuss with your local art teacher some media that are good options for inexperienced artists. You may find that drawing in pencil, painting in watercolor, and then outlining some of the images in thin black marker will yield good results. Another good option for beginners is a collage, either of photos, found images, or torn paper. Whichever medium you choose, be sure to create a model for yourself to better understand the skills and process the students will need in order to be successful. Consider using the more artistic students in your class as consultants. Also, launching the next module or independent reading project between Lessons 9 and 10 will give the students more time to work on their illustrations.

Independent Reading

This unit builds on the work the students have already completed toward finishing their independent reading. It includes two lessons (Lessons 1 and 7) in which you check the students' progress. By Lesson 9, the students should be ready to write (or present) a formal book review. A significant portion of the lesson is dedicated to this task. See the separate stand-alone documents on EngageNY.org: **Launching Independent Reading in Grades 6–8: Sample Plan**, which provides practical guidance for a culminating project. Be sensitive to the fact that students will be generating a lot of writing in this unit and may wish to do a less traditional book review. Oral book presentations, "book chats," and dramatic readings can all be good culminating activities that also help students develop their speaking and listening skills.



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Grade 7: Module 3A: Unit 3: Lesson 1

Introducing the Performance Task: The Children's Book



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3)

I can use correct grammar and usage when writing or speaking. (L.7.1a and b)

Supporting Learning Targets

- I can articulate the difference between a narrative and a summary.
- I can combine phrases into a complete sentence.
- I can identify where a modifier goes in relation to the noun it modifies.

Ongoing Assessment



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Entry Task: Introducing the Children's Book (10 minutes)2. Work Time<ol style="list-style-type: none">A. Distinguishing Narrative from Summary (15 minutes)B. Introducing the Narrative Writer's Toolbox (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Sentence Practice (10 minutes)4. Homework<ol style="list-style-type: none">A. Independent reading check-in: Complete a narrative arc diagram for an episode in your novel. This should be a basic summary—not a narrative.	<ul style="list-style-type: none">• In this lesson, students learn the difference between a narrative and a summary. This will make it easier for them to turn their summary of an episode from <i>Narrative of the Life of Frederick Douglass</i> into an engaging story.• <i>Frederick Douglass: The Last Day of Slavery</i> serves as the model text for the performance task and is central to this lesson. Familiarize yourself with this text and be able to reference specific examples to illustrate the concepts on the How a Narrative Is Different from a Summary Reference Sheet. Students must understand that they are not using the tools of a narrative writer (i.e., sensory details, dialogue, etc.) randomly. Using the tools just for the sake of using them will make their stories unnecessarily long and difficult to write. There are several points in this lesson (and in future lessons) where you will have the opportunity to emphasize that the tools are only to “zoom in” on a few key moments in the story. You may wish to give them a more specific number if you think your students require more specific direction.• In Unit 1, students were given the “tools” in the Poet's Toolbox. In this lesson, they co-create the Narrative Writer's Toolbox anchor chart with you. Create some probing questions ahead of time to help this process.• This lesson closes with oral practice of sentence structure to help students prepare for the Mid-Unit 3 Assessment Part 2, which includes assessment of L.7.1a, b, and c. This activity may take longer than 10 minutes, especially if you have a high percentage of ELL students. Consider doing only the odd-numbered questions. Additionally, this activity can be transferred to word strips that students can manipulate before they share their sentence with a partner.• This lesson includes an independent reading check-in for homework. Pick up where you left off with the independent reading program in Unit 2, using whichever routine you have established with your class. For ideas, see the stand-alone document on EngageNY.org: Launching Independent Reading in Grades 6–8: Sample Plan; or use the suggested homework, which aligns nicely with the content and skills of Unit 3.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"> • This lesson uses a picture book called <i>Frederick Douglass: The Last Day of Slavery</i>. This book serves as the mentor text for the performance task. This children's book is integral to several lessons in this module. If your school does not have this book, it is widely available in public and school libraries. However, by January 15, alternate materials that use a free alternative children's book will be available on EngageNY.org and at commoncoresuccess.elschools.org. These alternate materials will accommodate any schools/districts that are not able to secure a copy of <i>Frederick Douglass: The Last Day of Slavery</i>. • If you use the alternate text, the lesson structure stays the same, but you will need to use Unit 3, Lesson 1, Work Times A and B (alternate) and How a Narrative Is Different from a Summary Reference Sheet (alternate) from the file of alternate materials that accompanies the book. • In Lesson 2, students will be looking at a variety of children's books. Make sure you have obtained one book per every two or three students. See the Unit Overview for a list of recommended titles. • Post: Learning targets.

Lesson Vocabulary	Materials
summary, narrative, pacing, flashback, symbol	<ul style="list-style-type: none"> • Entry Task: Introducing the Children's Book (one per student) • Excerpt 4 Analysis note-catcher (from Unit 2, Lesson 8) • <i>Frederick Douglass: The Last Day of Slavery</i> (book; one copy for teacher read aloud) • How a Narrative Is Different from a Summary Reference Sheet (one per student) • Chart paper • Narrative Writer's Toolbox anchor chart (new; co-created with students in Work Time B) • Narrative Writer's Toolbox anchor chart (for teacher reference) • Document camera • Sentence Practice worksheet (one to display) • Equity sticks



Opening	Meeting Students' Needs
<p>A. Entry Task: Introducing the Children's Book (10 minutes)</p> <ul style="list-style-type: none">• Distribute one copy of Entry Task: Introducing the Children's Book to each student.• After a few minutes, ask students to turn and talk:<ul style="list-style-type: none">* "What will you be doing for these assessments?"* "What will you need in order to be successful on this assignment?"* "What potential problems will you encounter? What will you do to overcome them?"• Ask a few pairs to share what they discussed. Clarify any confusion about the assignment.• Ask for a volunteer to read the learning targets. Tell students that today they will leave class with a firm understanding of the difference between a narrative and a summary.	<ul style="list-style-type: none">• Many students will benefit from seeing questions posted on the board or via a document camera, but reveal questions one at a time to keep students focused on the question at hand.



Work Time	Meeting Students' Needs
<p>A. Distinguishing Narrative from Summary (15 minutes)</p> <ul style="list-style-type: none">• Direct the students to get out their Excerpt 4 Analysis note-catcher (from Unit 2, Lesson 8).• Ask a student to summarize Excerpt 4.• Tell the students: “That was a <i>summary</i>. Now you are going to read a <i>narrative</i> version of the same event.”• Reread the Covey fight from <i>Frederick Douglass: The Last Day of Slavery</i>, which begins on page 13 with the sentence, “When Frederick was seventeen ...”• Draw a Venn diagram on the board and help the class generate a list of similarities and differences between the summary version of the story and the narrative version. Guide students to talk about craft and not just events in the story by asking probing questions like: “What details did the author choose to include that you wouldn’t include if you were summarizing the story?”• Distribute the How a Narrative Is Different from a Summary Reference Sheet. Direct students’ attention to the third column. Note that the narrative arc is the same for both a narrative and a summary.• Give examples of each item on the narrative side of the reference sheet. See the first column for some suggested examples. Feel free to point out more examples from <i>The Last Day of Slavery</i>.• Emphasize that not every event in a narrative is told with “show-not-tell” details or dialogue. Instead, the author chooses a few of the most important parts of the story to zoom in on. For example, on page 17, the author didn’t tell us many details about how Frederick ran away. Did he climb a fence? Did dogs bark at him? Did he hide in the barn all day? Instead, the author quickly moves the action to a more important moment—the night in the woods when Frederick feels trapped. This is called <i>pacing</i>—or the speed at which a story moves.• Explain that a narrative writer needs to pay close attention to pacing—when the action should move forward and when it should linger on what a character is feeling or thinking. Students should think of it as watching a movie versus looking at a picture. When the story is moving forward, it’s like a movie is playing. When the author zooms in on some action, it’s like he takes a picture or “snapshot” and wants the reader to look at it for a while. When the author zooms in on what a character is thinking or feeling, it’s like he takes a “thought-shot.” (See <i>After “The End”</i> by Barry Lane or www.discover-writing.com for more information.)	<ul style="list-style-type: none">• Many students will benefit from seeing questions posted on the board or via a document camera, but reveal questions one at a time to keep students focused on the question at hand.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Point out that on page 17 there is a thought-shot because it is important for us to understand how Frederick is feeling because that will help the reader understand how he has the strength to fight Covey. It's not important to know how he ran away. Point out that in the book they are reading—which is a narrative—Douglass made the same types of decisions. He doesn't zoom in on every episode of his life, or every detail of every story. The students, as authors, will also need to decide where to zoom in as they retell an episode.• Ask students to turn and talk:<ul style="list-style-type: none">* “Why does an author zoom in on some parts of a story and not all?”• Listen for them to name both logistical reasons (e.g., “it would make the story too long”) and stylistic reasons (e.g., “it makes the story more interesting,” or “it emphasizes the most important parts and helps the reader understand the overall meaning”).• Ask students to turn and talk:<ul style="list-style-type: none">* “How does an author zoom in on an event in the story?”• Listen for them to say things like: “by adding sensory details,” or “by adding more about the character's thoughts.” After asking one pair to share out, move on to Work Time B.	



Work Time (continued)	Meeting Students' Needs
<p>B. Introducing the Narrative Writer's Toolbox (10 minutes)</p> <ul style="list-style-type: none">• Tell students you would like to capture their thinking about how an author zooms in on a particular part of the story on an anchor chart. Post a piece of chart paper, on which you and the class will co-create the Narrative Writer's Toolbox anchor chart. Remind students that they worked with the Poet's Toolbox in Unit 1. On this anchor chart they are going to list the tools a narrative writer uses to craft his or her story. There will be some crossover, of course. Both storytellers and poets are using language to give their work power and have an effect on their reader. These tools help to create meaning, emotions, or beauty wherever they are used.• Co-construct the chart with the students—see Narrative Writer's Toolbox anchor chart (for teacher reference). Prompt students to use the How a Narrative Is Different from a Summary Reference Sheet to find some tools. Note: You need to define <i>flashback</i> and <i>symbol</i>.• Remind students that a writer doesn't randomly use these tools. Instead, he or she uses them deliberately in specific parts of the story to emphasize the action, develop the characters, or reinforce the theme. Point out the example on page 17, "Lying in the dark of the woods, he wished he were an animal himself: a creature with fur and claws to protect himself." This is a common tool—figurative language. The author is making a metaphor not to be entertaining, but because he wants to tell you something specific about what he is thinking now, which relates to something that will happen later in the story. He is scared and wishes he could protect himself. This is important because later in the story he does protect himself by fighting back.	



Closing and Assessment	Meeting Students' Needs
<p>A. Sentence Practice (10 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the document camera. Post the Sentence Practice worksheet. Read the first set of phrases, give students a moment to make their decision, and then ask them to turn and talk about their choice.• Using the equity sticks, cold call on a student. Ask the student to explain his or her choice.• Repeat this process for numbers 2–4.• Then model how to do number 5. Say something like: “First I locate the main clause. Then I ask myself: What noun does the dependent clause modify? Then I put the dependent clause after that noun and separate it with commas. So the sentence would read, ‘The ant, which was carrying a huge leaf, marched along the ground.’ An incorrect way of doing it would be to say, ‘The ant marched along the ground, which was carrying a huge leaf.’ Because the modifier is so far away from the noun, it makes it sound like the ground was carrying the leaf.” (See Unit 2, Lesson 2, where “modify” is introduced.)• Repeat this process for the remaining questions.	<ul style="list-style-type: none">• Consider putting the phrases on word strips that students can manipulate.• Students may find it easier to write their ideas on scratch paper before they turn and talk.• ELL students may need additional time for this activity. Consider doing only the odd numbers.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Do an independent reading check-in: Complete a narrative arc diagram for an episode in your novel. This should be a basic summary—not a narrative.	



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Grade 7: Module 3A: Unit 3: Lesson 1

Supporting Materials



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Entry Task: Introducing the Children's Book

Name:

Date:

Directions: Complete this task individually. Read the prompt and underline five important verbs that clarify what you will do for these assessments. Then complete the sentence stems at the bottom of the page.

7M.3A.3 End of Unit Assessment and Performance Task Prompt

Choose one episode from *Narrative of the Life of Frederick Douglass*. Write and plan the illustrations for a children's book that tells this story in a way that is appropriate to your audience, conveys a message that is broadly applicable to situations beyond the story, and uses language to create a powerful story. Your story should demonstrate your knowledge of the life of Frederick Douglass and of narrative techniques.

Then, revise your text and illustrate your children's book. Your **final, publishable version** will be assessed using the Module 3 Performance Task Rubric.

Learning Targets (from W.7.3, W.7.5):

- * I can write a narrative text about an event from *Narrative of the Life of Frederick Douglass* using relevant details and event sequences that make sense.
- * I can use effective narrative techniques to develop the character and events in the narrative.
- * I can provide a conclusion that reflects on the narrated experience of Frederick Douglass and connects it to a larger, more universal message.
- * With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed.



Entry Task: Introducing the Children's Book

Audience: Upper elementary school
Purpose: To retell one of the events from the life of Fredrick Douglass in an engaging and creative way.

To connect Frederick Douglass's experience to a universal human truth.

Book length: Six to eight pages (300–500 words)
Illustrations: Four (including cover)
Timing: You will have limited class time for planning, peer review, writing, and illustrating.
You will be completing a portion of the work at home.

Your **Children's Book Storyboards** with a polished version of your text and a rough sketch of your illustrations will be your end of unit assessment and is due _____.

In order to be successful on this project, I will need ...

A potential problem I see is ...



How a Narrative Is Different from a Summary Reference Sheet

Example from <i>The Last Day of Slavery</i>	A Narrative ...		A Summary ...
“He hid in the woods and ate wild berries, drank water from a shallow stream.” (page 17)	Develops setting with sensory descriptive detail	Establishes context	Names setting
“In front of the fire, he cleaned Frederick’s wounds, gave him Indian corn to eat.” (page 19)	Develops character with “show-not-tell” description—using some adjectives but also nouns, strong verbs, and dialogue		Names characters and describes them with adjectives and verbs
“He knew that Frederick had to be broken soon.... Even when he sat down to eat his lunch, Covey watched him with a cold eye.” (page 13)	Describes events that illustrate the conflict, but usually does not explicitly name it	Establishes conflict	Names the conflict
There are many examples. Here is one: “While they kicked and hit each other, while they wrestled in the dirt, the slaves watched in disbelief.” (page 23)	“Shows” the most important events unfolding by using sensory description, strong verbs, and dialogue		



How a Narrative Is Different from a Summary Reference Sheet

Example from <i>The Last Day of Slavery</i>	A Narrative ...		A Summary ...
There are many examples. Here is one: “While they kicked and hit each other, while they wrestled in the dirt, the slaves watched in disbelief.” (page 23)	“Shows” the most important events unfolding by using sensory description, strong verbs, and dialogue	Climbing steps: tells the story in logical sequence Has a clear climax	Names the important points of action Uses some description and strong verbs
“When Frederick was seventeen ...” (page 13) “One day ...” (page 15) “That night ...” (page 17)	Uses transitional words like then, next, etc.		Uses transitional words like then, next, etc.
“Lying in the dark of the woods, he wished he were an animal himself: a creature with fur and claws to protect himself.” (page 17)	Focuses on thoughts and emotions of the character		Mentions thoughts and emotions of characters in passing
“When the fight was over, the breaker looked at Frederick with new eyes. Fear was in his eyes, but also respect.” (page 26) “He told himself that he would never think or act like a slave again.” (page 27)	Shows the resolution of the conflict Shows character growth Implies a theme or universal truth but usually does not explicitly say it	Provides a conclusion	Sums up the events of the story Names the resolution of the conflict Directly states character growth and change



Narrative Writer's Toolbox Anchor Chart

Tool	Possible Function



Narrative Writer's Toolbox Anchor Chart
(For Teacher Reference)

Tool	Possible function
Sensory details	Establish setting or develop actions
Show-not-tell details	Establish setting or develop actions
Strong verbs	Develop plot or character
Dialogue	Develop plot or character
Figurative language (especially symbolism)	Establish setting, develop character or reinforce theme
Precise adjectives	Establish setting, develop character or reinforce theme
Logical organization (including flashbacks)	Develop plot
Transitional words	Develop plot
Vivid word choice	Establish setting, develop plot or character



Sentence Practice Worksheet

Directions: Read the following phrases. Pick the sentence that most correctly combines the phrases.

1. which was delicious

**The burrito
was full of black beans**

- a. The burrito, which was delicious, was full of black beans.
- b. The burrito was full of black beans which was delicious.

2. The burrito

**which were spilling out of it
was full of black beans**

- a. The burrito, which were spilling out of it, was full of black beans.
- b. The burrito was full of black beans, which were spilling out of it.

3. the black beans

**which were spilling out of the burrito
were spicy and delicious**

- a. The black beans, which were spilling out of the burrito, were spicy and delicious.
- b. The black beans were spicy and delicious, which were spilling out of the burrito.

4. I ate

**a burrito
one day for lunch
chips and salsa
that was full of black beans and cheese.**

- a. One day for lunch, I ate a burrito that was full of black beans and cheese and chips and salsa.
- b. One day for lunch, I ate chips and salsa and a burrito that was full of black beans and cheese.



Sentence Practice Worksheet

Now you try. Combine the dependent and independent clauses below into grammatically correct sentences. Then combine them into a grammatically incorrect sentence and be prepared to explain why it is incorrect.

5. the ant

**marched along the ground
which was carrying a huge leaf**

a. Correct sentence:

b. Incorrect sentence:

**6. as he marched along the ground
the ant
stumbled a little
which was carrying a huge leaf**

a. Correct sentence:

b. Incorrect sentence:



Sentence Practice Worksheet

Now you try. Combine the dependent and independent clauses below into grammatically correct sentences. Then combine them into a grammatically incorrect sentence and be prepared to explain why it is incorrect.

7. the ant

**who was spinning a web
which was marching along the ground
stumbled in front of a spider**

a. Correct sentence:

b. Incorrect sentence:

8. The ant

**the spider
which was carrying a large leaf
was attacked by
who was desperately hungry**

a. Correct sentence:

b. Incorrect sentence:



Sentence Practice Worksheet

Now you try. Combine the dependent and independent clauses below into grammatically correct sentences. Then combine them into a grammatically incorrect sentence and be prepared to explain why it is incorrect.

9. and won
an ant
fought a spider
one summer day
which was full of unusual events
who was carrying a huge leaf at the time

a. Correct sentence:

b. Incorrect sentence:



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 3: Lesson 2

Discussing and Identifying Themes: What Makes a Good Children's Book?



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3)
I can use correct grammar and usage when writing or speaking. (L7.1a and b)

Supporting Learning Targets

- I can write a concluding thematic statement that connects the experience of Frederick Douglass to situations beyond the story.
- I can recognize narrative techniques in a children's book.
- I can combine phrases into a complete sentence.

Ongoing Assessment

- Children's Book Scavenger Hunt



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Entry Task: Summing It Up (15 minutes)2. Work Time<ol style="list-style-type: none">A. Children's Book Scavenger Hunt (20 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Sentence Practice (10 minutes)4. Homework<ol style="list-style-type: none">A. Reread the episode you want to turn into a children's book. As you read, underline sentences that you think you could borrow to help you develop character, add sensory details, create dialogue, include strong verbs, and craft the thematic statement.	<ul style="list-style-type: none">• In this lesson, students will begin to articulate the theme of their children's books. They first read the conclusion of <i>Frederick Douglass: The Last Day of Slavery</i> (excerpted in the entry task) and think about the theme of that book. Using the author's language as a scaffold, they then write their own theme for two of the episodes they read. Students should keep today's entry task in a safe place and use it as they write the conclusion of their children's book.• Students also look closely at a children's book to evaluate the narrative techniques. This will serve as an additional model before they begin writing their own stories. To facilitate this, go to the library and get 10–15 books. Because students will be reading them closely and looking at illustrations, this lesson will be most successful if you have one book for every two students. To find a list of recommended titles that are thematically linked to <i>Narrative of the Life of Frederick Douglass</i>, see the Unit 3 Overview.• In the next lesson, students will be returning to their excerpt analysis triads from Unit 2 to report on the children's book they studied in this lesson. Be deliberate in your groupings today to ensure that the groups will be successful today and tomorrow.• You collect the Children's Book Scavenger Hunt at the end of today's lesson. Students will use it again in Lesson 3.• For today's sentence practice, students practice putting phrases together. If you wish, you may substitute this lesson with a worksheet that has examples of sentence-level errors from their work.• The homework for this lesson asks students to pick the episode on which they will base their children's book. You may want to provide guidance at this time. Because the model text is based on the fight with Covey, this episode will be very familiar and will be appropriate for some of your struggling students. You may wish to guide your stronger students to challenge themselves and choose a less familiar episode or even one that they read on their own.• Emphasize the importance of completing the homework before tomorrow's class. Students must be familiar with their chosen episodes in order to complete the My Children's Book Plan tomorrow.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• This lesson uses a picture book called <i>Frederick Douglass: The Last Day of Slavery</i>. This book serves as the mentor text for the performance task. This children's book is integral to several lessons in this module. If your school does not have this book, it is widely available in public and school libraries. However, by January 15, alternate materials that use a free alternative children's book will be available on EngageNY.org and at commoncoresuccess.elschools.org. These alternate materials will accommodate any schools/districts that are not able to secure a copy of <i>Frederick Douglass: The Last Day of Slavery</i>.• If you use the alternate text, the lesson structure stays the same, but you will need to use Unit 3, Lesson 2, Opening (alternate) and Entry Task: Summing It Up (alternate) from the file of alternate materials that accompanies the book.• Post: Learning targets.

Lesson Vocabulary	Materials
theme	<ul style="list-style-type: none">• Entry Task: Summing It Up (one per student)• Douglass's Homes Discussion Appointment worksheet (from Unit 1, Lesson 6)• An assortment of children's books (one for every two or three students)• Children's Book Scavenger Hunt worksheets (one per student)• Document camera• Putting Sentences Together worksheet (one per student and one to display)• Equity sticks



Opening	Meeting Students' Needs
<p>A. Entry Task: Summing It Up (15 minutes)</p> <ul style="list-style-type: none"> • Distribute and post the Entry Task: Summing It Up. Invite students to follow along silently as you read the directions for Part I aloud. • Ask for a volunteer to define <i>theme</i>. Listen for: "It is a message or universal truth that the author is trying to convey," or "It is a statement that is broadly applicable to situations beyond the story." • Direct students' attention to today's learning targets. Tell them you are interested in hearing the themes they can articulate. • After a few minutes, ask the students to share their answers to the questions in Part I. Listen for thematic statements such as: "People always long to be free," "When you stand up for yourself, you gain new resolve and power," or "It is a good thing to be true to yourself and not let someone else tell you who you are." For the second question, listen for: "The star is a symbol for his hope for the future," "It's a symbol of his resolve to free his people," or "It symbolizes his decision to break out of the mentality of a slave." • Arrange the students in pairs using the Douglass's Homes Discussion Appointment worksheet (from Unit 1, Lesson 6). Direct them to Part II of the entry task. Invite them to get out their notes for each episode. • After a few minutes, ask the students to share out possible thematic statements. Accept all reasonable responses. • Point out that there are several possible themes for any given episode. It depends on what the author wants to focus on. The thematic statement for <i>Frederick Douglass: The Last Day of Slavery</i> could have been that owning a slave makes someone a brutal person (like Covey), but because this is a children's book, the theme is something that is more appropriate for young children—like "if you are determined to find freedom, you will one day find it." Also, the story focuses more on the relationship between Douglass and his mother. This is not a major focus of <i>Narrative of the Life of Frederick Douglass</i>, but because this is a book for children, and children are close to their parents, the author focused on that aspect of the story. • Remind students that part of their assignment is to articulate a thematic statement. Just as <i>Frederick Douglass: The Last Day of Slavery</i> doesn't come out and say its theme directly, they won't say it directly either. Instead, they will use the sentence stems on the entry task to articulate the theme and to lead the reader to the understanding that they, as authors, want the reader to get. This exercise helps them generate a first draft of that theme. Students should save this entry task and use it as they write the last page of their book. 	<ul style="list-style-type: none"> • Consider partnering ELL students who speak the same home language when discussion of complex content is required. This allows students to have more meaningful discussions and clarify points in their native language. • Giving students a moment to think before they answer will help them articulate their ideas more clearly. • Inviting the whole class to participate by giving a thumbs-up will bring reluctant students into the discussion.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Tell students that the theme of their stories will be directly related to audience and purpose. As authors they will have to think deeply about how they will address their audience and their purpose. Ask:<ul style="list-style-type: none">* "Who is the audience for this book? How will that affect your writing?"• Wait a few moments for everyone's hand to go up and then call on someone. Listen for students to name the type of diction they will use, the details they will include, the pacing, etc.<ul style="list-style-type: none">* "What is the purpose of this book? How will that affect your writing?"• Wait a few moments for everyone's hand to go up and then call on someone. Listen for: "The purpose of this book is to teach young children about the life of Frederick Douglass," "The purpose is to help young children reflect on a universal truth through the theme," "The purpose is to entertain children," or "The purpose is to teach children about American history."	
Work Time	Meeting Students' Needs
<p>A. Children's Book Scavenger Hunt (20 minutes)</p> <ul style="list-style-type: none">• Depending on the number of children's books you have, arrange the students into pairs or triads. Distribute the assortment of children's books and the Children's Book Scavenger Hunt worksheets. Tell students they will complete the first three sections today, and tomorrow they will share out what they found with another group.• Ask for a volunteer to read the directions for the first three sections aloud. Ask for another volunteer to paraphrase the directions. Clarify any questions.• Circulate to help as needed, or consider joining a struggling group.• Collect the worksheets and be ready to return them tomorrow.	<ul style="list-style-type: none">• Mixed-ability groupings of students for regular discussion and close reading exercises will provide a collaborative and supportive structure for close reading of the text. Determine these groups ahead of time.



Closing and Assessment	Meeting Students' Needs
<p>A. Sentence Practice (10 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the document camera. Distribute and display the Putting Sentences Together worksheet. Remind students that writers think of the big picture of how a story fits together, as well as the small details like how to craft clear and interesting sentences. Practicing constructing sentences is a good way to think like a writer. Read the model out loud and talk about the nuances of meaning in the way the phrases are arranged.• Direct students to write their ideas for the first collection of phrases on a scratch piece of paper. After a few minutes, have them turn and talk to a classmate. Using the equity sticks, cold call a few students to share out their ideas. Discuss how the arrangement of the clauses changes the meaning.• Repeat for the remaining collections of phrases.	<ul style="list-style-type: none">• Use of Total Participations Techniques (like Turn and Talk) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students practice their speaking and listening skills.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Reread the episode you want to turn into a children's book. As you read, underline sentences that you think you could borrow to help you develop character, add sensory details, create dialogue, include strong verbs, and craft the thematic statement.	



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Grade 7: Module 3A: Unit 3: Lesson 2

Supporting Materials



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Entry Task: Summing It Up

Name:

Date:

Part I

Directions: Complete this task individually.

These are the last lines of *Frederick Douglass: The Last Day of Slavery*:

“That night, while he lay by the fire, Frederick thought about his mother. He remembered how she had walked all night, across the frozen fields, just to hold him. He told himself that he would never think or act like a slave again. He promised his mother that one day he would escape, that all slaves would be free. Frederick looked up into the sky and saw the moon drifting through the clouds. After the moon came a star, pale and far off, but burning in the sky.”

1. What is the theme that Frederick reflects on in these last few lines?

2. The star that he sees “pale and far off but burning” is symbolic to him. What does the star represent to Frederick?



Entry Task: Summing It Up

Part II

Directions: With a partner, articulate **a thematic statement** for two of the episodes we read as a class.

Episode:	Episode:
That night, while he lay by the fire, Frederick thought ... He told himself that ...	That night, while he lay by the fire, Frederick thought ... He told himself that ...



Children's Book Scavenger Hunt

Name: _____

Date: _____

I. Scavenger Hunt

Directions: Read the children's book provided and answer the questions in the first column. Then look for the author's use of narrative techniques. When you find evidence of one, note it in the third column.

Book Title: _____

Elements of a story	Can you find ...?	Example from text (with page number)
What is the setting?	... one sensory detail that helped you imagine the setting?	
Who is the main character?	... when the author shows you a character trait instead of just telling you?	
What is the central conflict?	... where the author shows you the conflict instead of telling you?	
What happens in the story?	... a strong verb ? ... an example of dialogue ? ... three vivid words or precise adjectives ?	
Does the author show what the characters think or feel?	... one thought-shot?	
What is the resolution?	... some concluding sentences that lead the reader to the thematic statement that the story is implying?	



Children's Book Scavenger Hunt

II. Zooming in

Directions: Think for a moment about where the author zoomed in on the action or characters and where the author did not.

1. Describe one event the author zoomed in on. Why is this event important enough to zoom in on? What tools did the author use to magnify this event?

2. Describe a place that the author paused to give the reader a thought-shot. Why was it important for us to know the thoughts of the character at this time?

3. Describe one event the author moved quickly over. Why is this event not important enough to zoom in on?



Children's Book Scavenger Hunt

III. Looking at Pictures

Directions: Now spend a few minutes looking at the pictures. Pick one illustration to focus on. What do you notice? Why? What part of the text did this author choose to illustrate? Make some notes for yourself below. Be prepared to share out with a partner.

IV. Tell a Friend (you'll do this in the next lesson)

Directions: Now share what you found with your small group. Start with these sentence stems:

My story was powerful/was not powerful because ...

I noticed that the author of this book ...



Children's Book Scavenger Hunt

As you discuss, use this as an opportunity to practice using these sentence stems that can help you on your mid-unit assessment.

Questions to encourage discussion:

Why did you think ...?

Did you consider ...?

Could you explain your thinking about ...?

I hear you saying.... Is that right?

Respectful responses that encourage discussion:

I'm glad you said ...

I hadn't thought of ...

I see it differently because ...

I hear you saying ... and now I think ...



Putting Sentences Together

Name:

Date:

Directions: Using the collections of phrases and sentences below, make a least three grammatically correct sentences. You can add words, rearrange existing words, or change verbs tense if you need to.

Model: Dog,
getting on my nerves,
barking

The dog, which was barking, was getting on my nerves.

The barking dog was getting on my nerves.

The dog, which was getting on my nerves, wouldn't stop barking.

Because he was barking, the dog was getting on my nerves.

Combining phrases: Day,
sunny,
was starting to get cloudy

There was someone
He looked
down the hall
didn't recognize

Combining sentences: Frederick learned to read.
Reading opened up a whole new world to him.
Frederick got a taste of freedom.

Frederick devised a daring plan.
It was a plan full of danger.
The plan filled him with hope.



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 3: Lesson 3

Preparing for the Mid-Unit Assessment: Planning the Children's Book



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3)
I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)
I can use correct grammar and usage when writing or speaking. (L.7.1a and b)

Supporting Learning Targets

- I can plan a children's book that is organized in a way that makes sense to the reader.
- I can use narrative tools purposefully.

Ongoing Assessment

- My Children's Book Plan



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Entry Task: Preparing for the Mid-Unit Assessment Part 1 (5 minutes)2. Work Time<ol style="list-style-type: none">A. Tell a Friend (12 minutes)B. Writing My Children's Book Plan (23 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Exit Ticket: Planning for the Mid-Unit Assessment Part 1 (5 minutes)4. Homework<ol style="list-style-type: none">A. To help you prepare for the sentence-level questions on the mid-unit assessment, complete the Sentence Practice homework. This will be due in Lesson 5. Read your independent reading book.	<ul style="list-style-type: none">• In this lesson, students prepare for Part 1 of the mid-unit assessment and plan their children's book.• The first part of the mid-unit assessment is a group discussion called a Writer's Roundtable (see Lesson 4 Teaching Notes). To prepare for that, students return to their excerpt analysis triads from Unit 2 and practice speaking in small groups today as they discuss the children's book they studied in Lesson 2 of this unit. Be sure to have the Children's Book Scavenger Hunt worksheets from Lesson 2 ready to hand back.• Students discuss their plans for their children's book and work on creating that plan for the bulk of this lesson. Assure students that this plan will guide their writing but will not dictate what they write on every page. They will have multiple chances to revise their thinking.• Part 2 of the mid-unit assessment is centered on L.1a, b, and c, and will be assessed in Lesson 5. The homework assigned today will help students prepare for that portion of the assessment.• In this lesson, you share a Ladder to Success anchor chart with the students. This will make the scaffolding for the final children's book project clear and help students see how all of the assignments and handouts are leading to the end project. Consider posting this anchor chart for the duration of the unit so that you can reference it during lessons. You could also have students write their names on sticky notes and post them on whatever step they have completed. In this way you can see each student's progress.• You can see each step linked to specific lessons on the Ladder to Success Rationale in the supporting materials. If you feel your students need more time, consider doing more in-class work with independent reading or moving on to the introductory lessons of the next module to give students more time outside class to finish their books. This may be particularly useful when the students are working on their illustrated, final versions.• The Ladder to Success anchor chart will also help you keep track of the various papers this scaffolding generates. Consider how you can support your students with their organization and help them keep track of their drafts and revision sheets. Many teachers like to set up a filing system in the classroom where students can keep their working papers.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• At the end of class today, students hand in their My Children's Book Plan. Use this, along with the exit ticket, to identify students who may need additional time or support in this important first step.• Read the My Children's Book Plan and the exit ticket, looking for strong candidates for the Fishbowl discussion in Lesson 4.• The homework of this lesson helps students practice L.7.1. Consider pulling errors (i.e., sentence fragments, run-ons, or misplaced modifiers) from the students' work to include as an additional worksheet. The homework for this lesson is due in Lesson 5.• This lesson does not use <i>Frederick Douglass: The Last Day of Slavery</i> directly, but the supporting material My Children's Book Plan refers to it. If you used the alternate text, the lesson structure stays the same, but you will need to use My Children's Book Plan (alternate) from the file of alternate materials that accompanies the book.• Post: Learning targets.

Lesson Vocabulary	Materials
	<ul style="list-style-type: none">• Entry Task: Preparing for the Mid-Unit Assessment Part 1 (one per student)• Children's Book Scavenger Hunt worksheets (from Lesson 2; returned this lesson)• Ladder to Success anchor chart (one per student and/or one to display)• Ladder to Success Rationale (for teacher reference)• My Children's Book Plan (one per student)• Exit Ticket: Planning for the Mid-Unit Assessment Part 1 (one per student)• Sentence Practice homework (one per student)



Opening	Meeting Students' Needs
<p>A. Entry Task: Preparing for the Mid-Unit Assessment Part 1 (5 minutes)</p> <ul style="list-style-type: none">• Distribute the Entry Task: Preparing for the Mid-Unit Assessment Part 1. Instruct students to work on it individually.• After a few minutes, ask a handful of students to share out their ideas. Clarify any questions about the mid-unit assessment. Be sure to explain that the mid-unit assessment has two parts: The first part will be the Writer's Roundtable; the second part will be a short grammar test on sentences.	
Work Time	Meeting Students' Needs
<p>A. Tell a Friend (12 minutes)</p> <ul style="list-style-type: none">• Distribute the Children's Book Scavenger Hunt worksheets (from Lesson 2). Arrange the students in their excerpt analysis triads from Unit 2.• Direct the students' attention to Section IV of the Children's Book Scavenger Hunt. Point out that the mid-unit assessment will use the same sentence stems. Encourage students to use this discussion as a "dress rehearsal" for tomorrow. Tell them that their goal in the discussion today is not to share all the information they gathered yesterday. Rather, it's to get everyone involved in an interesting and engaging discussion about what makes a good children's book.• Tell the students to begin their discussion. Circulate to help as needed.	<ul style="list-style-type: none">• Many students will benefit from having the time available for this activity displayed via a visible timer or stopwatch.
<p>B. Writing My Children's Book Plan (23 minutes)</p> <ul style="list-style-type: none">• Refocus whole class. Notice and name some of the specific comments you overheard during the discussion. Express your confidence in their ability to have a useful discussion on the assessment tomorrow.• Ask students to return to their seats and get out their homework.• Distribute and/or display the Ladder to Success anchor chart. Tell students that you want them to be successful on this project but you know they will need to work hard to make that happen. Just as you don't expect someone to suddenly jump to the top of a ladder, you don't expect your students to suddenly turn in a fabulous children's book without taking certain steps to be successful. Instead, you have provided rungs, or different assignments and checkpoints that will help them climb the ladder to success. If they use these steps, they all will be able to turn in a fantastic story. Use the Ladder to Success Rationale for your own reference.	<ul style="list-style-type: none">• Analogies like this help students understand abstract concepts like planning for success.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Point out that students stepped on the first rung in Unit 2 when they filled out their Excerpt Analysis note-catcher. You may wish to have students put a checkmark on this rung on their personal sheets and/or put a sticky note for each student on the classroom copy (see Teaching Notes). Today they will step up to the second rung by making their My Children's Book Plan.• Remind students that tomorrow they will be stepping on the third rung and discussing their ideas for their children's book. By getting those ideas down on paper ahead of time, they will have a more fruitful discussion. Distribute the My Children's Book Plan.• Read over the directions and the model for the students. This model comes from the first page of <i>The Last Day of Slavery</i>.• Students should use last night's homework to fill out this sheet. Clarify if there are any questions. Tell students they have the next 20 minutes to work on their plans. Point out that it may be easier to start from the end of the story and work backward. Circulate to help as needed.	
Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Planning for the Mid-Unit Assessment Part 1 (5 minutes)</p> <ul style="list-style-type: none">• Distribute the Exit Ticket: Planning for the Mid-Unit Assessment Part 1 and instruct students to fill it out before they leave.• Distribute and preview the Sentence Practice homework.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• To help you prepare for the sentence-level questions on the mid-unit assessment, complete the Sentence Practice homework. This will be due in Lesson 5. Read your independent reading book.	



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LEARNING

Grade 7: Module 3A: Unit 3: Lesson 3

Supporting Materials



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Entry Task: Preparing for the Mid-Unit Assessment Part 1

Name:

Date:

Directions: Please complete this task individually. Read over the assessment prompt and criteria. Then answer the questions below.

7M.3A.3 Mid-Unit Assessment Prompt

Tomorrow you will participate in a Writer's Roundtable. You will present your Children's Book Plan to the group and talk about the questions and concerns you have. This will be an excellent chance for you to get feedback on your Children's Book Plan so far. You will also help your fellow classmates by critiquing their plans thoughtfully. In addition, it will demonstrate how well you can reach the following learning targets:

- * I can effectively engage in discussions with diverse partners about seventh grade topics, texts, and issues.
- * I can follow rules for collegial discussions and track my progress toward a specific goal.
- * I can pose questions that elicit elaboration and respond to the questions and comments of others with relevant observations.
- * I can acknowledge new information expressed by others and, when warranted, modify my own views.



Entry Task: Preparing for the Mid-Unit Assessment Part 1

Speaking and Listening Criteria

What it will look like when I reach the learning targets:	Sentence stems that may help me:
____ Asks relevant, helpful questions that elicit elaboration	Why did you think ...? Did you consider ...?
____ Seeks to clarify and understand other perspectives, especially when they differ from one's own	Could you explain your thinking about ...? I hear you saying.... Is that right? Do you agree that ...?
____ Makes helpful observations about another's work	I hear you saying ... I see you have ... A real strength of this part is ... This part needs a little work because ...
____ Seeks out and respectfully acknowledges others' ideas	I'd like to hear your thoughts on ... I'm glad you said ... I hadn't thought of ... I see it differently because ...
____ Does not dominate conversation	I'd like to hear your thoughts on ...



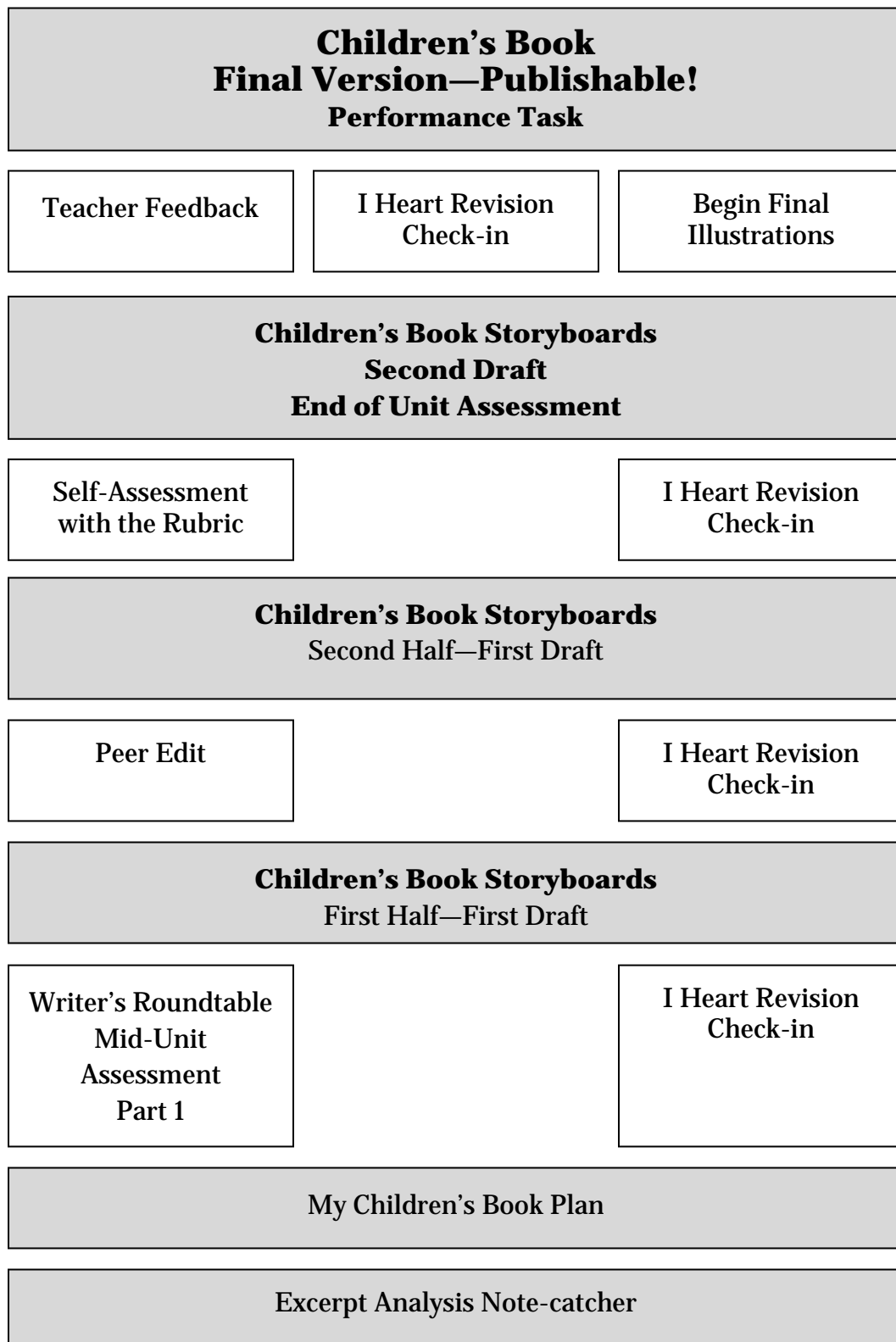
Entry Task: Preparing for the Mid-Unit Assessment Part 1

1. What will you need to do to be successful in the group discussion tomorrow?

2. What are some potential pitfalls? How will you avoid them?



The Ladder to Success Anchor Chart





Ladder to Success Rationale
(For Teacher Reference)

Step on the Ladder	Lesson Taught	Rationale
Excerpt Analysis Note-catcher	Unit 2	This helps students keep track of the major events in the episode.
My Children's Book Plan	Lesson 3	This helps students begin to break down the events of the episode into smaller chunks and begin envisioning each page. This should guide their writing but not dictate it.
Writer's Roundtable	Lesson 4	Talking through their stories before they begin writing will help students synthesize and clarify their thinking.
Children's Book Storyboards First Half—First Draft	Lessons 5, 6	The storyboard worksheets are an important part of the writing process. They have space for students to do a rough draft version of both the text and the illustrations.
Peer Edit	Lesson 6	This is a chance for students to get their work looked at by another students early in the process.
Children's Book Storyboards Second Half—First Draft	Lesson 7 (and homework); due Lesson 8	Breaking the first draft into two major chunks will help students not feel overwhelmed with the writing task.



Ladder to Success Rationale
(For Teacher Reference)

Step on the Ladder	Lesson Taught	Rationale
Self-assessment with the Rubric	Lesson 8	By letting students self-assess their own work, they gain familiarity with the rubric and learn a valuable skill.
Children's Book Storyboards Second Draft	Lesson 8 (and homework); due lesson 9	By requiring students to do at least two drafts of every page, you will get higher quality work and develop students' intellectual stamina.
Begin Final Illustrations	Lesson 9	By giving students some class time to work on illustrations, you will encourage collaboration and get higher quality work.
Teacher Feedback	Between Lessons 9 and 10	When students get a chance to use your feedback to work on another draft, they will learn more from the writing process.
Children's Book Final Version	After Lesson 10	Students may benefit from having additional time at home to finish their books. Consider the needs of your students when you give them the final due date.



My Children's Book Plan

Name: _____

Date: _____

Directions:

Now you will plan your children's story. When you begin writing, you will use this plan as a guide. However, you will probably make small adjustments as you write. As you plan, think carefully about where you will zoom in and be more detailed; do it deliberately and only in moments of the story that need to be examined closely. You may have six to eight pages in your book. You must have at least five pages planned for the Writer's Roundtable tomorrow.

Gist of the story:

Thematic statement

Page number	Gist of the text * Narrative tool I will use	Gist of illustration (Remember: Not every page needs an illustration. Choose the pages that best lend themselves to images.)	Step on the narrative arc
<i>Model</i>	<i>Douglass was born on a plantation. He didn't know his mother.</i> <i>* Sensory details: slept with "miserable blankets" on a "cold, damp floor"</i> <i>* Showing character traits: mother walking all night</i>	<i>FD as a baby with a shadowy, blurry image of his mother standing over him</i>	<i>Establishing context—setting, character, and central conflict</i>



My Children's Book Plan

Page 1			
Page 2			
Page 3			
Page 4			



My Children's Book Plan

Page 5			
Page 6			
Page 7			



My Children's Book Plan

My Takeaway from the Writer's Roundtable (do this during discussion tomorrow)



Exit Ticket: Planning for the Mid-Unit Assessment Part 1

Name:

Date:

How confident are you in your children's book plan? Why?

What are you still unclear about? How could talking it over with your peers help address your concerns?



Exit Ticket: Planning for the Mid-Unit Assessment Part 1

What five questions will you ask your group tomorrow? Here are some examples to get you started (you may use these example questions—they're useful!):

- I'm thinking of zooming in on these moments. Do they seem critical to the story?
- What pages should have an illustration?
- Is my thematic statement appropriate to the story?

1.

2.

3.

4.

5.



Sentence Practice Homework

Name:

Date:

Directions: Use this practice sheet to help you prepare for the Mid-Unit 3 Assessment Part 2.

Reading Complex Sentences

1. When we got halfway to St. Michael's, while the constables in charge were looking ahead, Henry inquired of me what he should do with his pass.

Underline the main clause of the sentence.

2. We were spreading manure; and all at once, while thus engaged, I was overwhelmed with an indescribable feeling, in the fullness of which I turned to Sandy, who was nearby, and said, "We are betrayed!"

Underline the main clause of the sentence

Which noun does the phrase "who was nearby" modify?

3. During the scuffle, I managed—I know not how—to get my pass out and, without being discovered, put it into the fire.

Underline the main clause of the sentence.

The phrase "without being discovered" modifies which phrase: "out into the fire" or "I know not how"?



Sentence Practice Homework

Writing Complex Sentences

1. Combine these three phrases into a grammatically correct sentence:

Frederick Douglass was a runaway slave
who wrote an autobiography
Frederick Douglass was a passionate abolitionist

2. Combine these phrases into a grammatically correct sentence:

Mrs. Auld surprised Frederick by looking at him kindly
who had never owned slaves before



Sentence Practice Homework

3. Combine these three sentences into a grammatically correct sentence:

A slave who tried to run away faced many dangers
Some of the dangers a slave faced were crossing treacherous terrain, being chased by
bloodthirsty dogs
and starving to death
Many slaves didn't dare to run away



Sentence Practice Homework

Correct the following sentences. (Note: There is more than one correct answer.)

1. Frederick saw slaves being beaten, this changed his life and made him wonder how human beings could treat each other this way.

2. When he escaped to the North, Frederick was amazed at the people and the kindness they offered, who were so hard working.

3. Frederick was dizzy and hot but he knew if he didn't get up.



Sentence Practice Homework

4. Because many slaves were terrified of being caught.

5. When a slave sings, it is not because he is happy and carefree. But because he has no other way to express his deep sadness.



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 3: Lesson 4

Mid-Unit Assessment Part 1: Writer's Roundtable



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)

I can build on others' ideas during discussions. (SL.7.1)

With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5)

Supporting Learning Targets

- I can effectively engage in discussion with my peers.
- I can give and receive useful feedback on My Children's Book Plan.

Ongoing Assessment

- Mid Unit 3 Assessment Part 1: Writer's Roundtable: Whole Class Discussion Tracker
- Mid-Unit 3 Assessment Part 1: Writer's Roundtable: Self-Assessment



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Entry Task (5 minutes)2. Work Time<ol style="list-style-type: none">A. Writer's Roundtable: Fishbowl (20 minutes)B. Writer's Roundtable: Whole Class (15 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Writer's Roundtable: Self-Assessment (5 minutes)4. Homework<ol style="list-style-type: none">A. Read your independent reading book. Finish the Sentence Practice homework from Lesson 3.	<ul style="list-style-type: none">• In this lesson, students are assessed on SL.7.1. Although the discussion tracker makes it possible for you to assess each student, it is strongly recommended that you get a colleague(s) to help you assess the students and/or facilitate discussion.• The Writer's Roundtable is an important step in the writing process. It helps students clarify and synthesize their thinking before they begin to write. If students have a chance to talk through their ideas first, they will likely have an easier time getting them onto the page.• To begin, use the My Children's Book Plan and the Exit Ticket: Planning for the Mid-Unit Assessment Part 1 (from Lesson 3) to choose five strong students to participate in a Fishbowl discussion. Be sure to ask the students before class if they are willing to be in a Fishbowl discussion to serve as models for the rest of the class. While they watch, the rest of the students fill out a peer observation sheet to help them notice the strengths and weaknesses of the discussion. After the Fishbowl discussion, take a few minutes to comment on what the Fishbowl group did well and where they could improve. Be sure to thank them for going first.• In Work Time B, the roles are reversed and the Fishbowl students become peer observers. Assign one Fishbowl student to each group. Although these students cannot formally assess their peers, having an extra pair of eyes on each group will help them stay on task.• Use the Discussion Tracker to formally assess students. In addition to these observations, use the students' self-assessments to gauge how well they met the learning target for today.• It is likely you will have some students who are struggling at this point. Look for students who cannot articulate a plan for their children's book or effectively discuss the episode on which they are basing their book. Use the My Children's Book Plan and the Exit Ticket: Planning for the Mid-Unit Assessment Part 1, along with your own observations on the mid-unit assessment, to identify students who most need your help. Consider conferencing with them outside class time.• In Lesson 5 you will give the second half of the mid-unit assessment. Remind students to prepare by doing the Sentence Practice homework from Lesson 3, if they have not already done so.• Also in Lesson 5, students will begin writing their storyboards. Decide ahead of time if you will make storyboard packets for them and whether students will be keeping them in class.• Post: Learning targets.



Lesson Vocabulary	Materials
No new vocabulary	<ul style="list-style-type: none">• My Children's Book Plan (completed in Lesson 3; returned this lesson with feedback)• Writer's Roundtable: Peer Observation (one per student)• Mid-Unit 3 Assessment Part 1: Writer's Roundtable: Self-Assessment (one per student)• Mid Unit 3 Assessment Part 1: Writer's Roundtable: Whole Class Discussion Tracker (for teacher use)

Opening	Meeting Students' Needs
<p>A. Entry Task (5 minutes)</p> <ul style="list-style-type: none">• Distribute the My Children's Book Plan (from Lesson 3) and the Writer's Roundtable: Peer Observation sheet. Ask students to take a minute to read over the criteria on which they will be graded today. Ask them to circle the five verbs they should keep in mind as they discuss today.• Ask for a volunteer to read today's learning targets. Remind students that today they will have a chance to give and receive valuable peer feedback. Talking through their ideas and getting suggestions will help make writing their stories easier and is something that real writers do a lot.	<ul style="list-style-type: none">• Discussing and clarifying the verbs in the criteria on which they will be graded helps build academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Writer's Roundtable: Fishbowl (20 minutes)</p> <ul style="list-style-type: none"> • Arrange the five students you have selected for the Fishbowl (see Teaching Notes). Give each of them a Mid-Unit 3 Assessment Part 1: Writer's Roundtable: Self-Assessment. Tell the rest of the class to use the Writer's Roundtable: Peer Observation sheet to keep track of the kinds of comments the students in the Fishbowl are making. Tell students that you are going to be tracking everyone's contributions to discussion on a sheet that looks just like the one they have. Assure them that they needn't reach every type of criteria. Their goal should be three out of five. • Tell the students that they have some brave classmates who have agreed to go first. By watching them, the class will gain a clear idea about how to make their own discussion effective. Express your gratitude to these students. • Instruct the Fishbowl group to take turns presenting their ideas or posing their questions. Remind them to take notes on the suggestions they receive on the back of their My Children's Book Plan. They should also be tracking their own comments and participation on the Writer's Roundtable: Self-Assessment. • Invite the Fishbowl group to start. Assist as needed. • After 15 minutes or at a natural pause, applaud the efforts of the students in the Fishbowl. Thank them for being willing to serve as models. Take a few minutes to have the observing students "popcorn" out some of the good things they saw in the discussion. Notice and name some of the ways specific students met the criteria. Name some of the ways the Fishbowl group could improve for next time. 	<ul style="list-style-type: none"> • Providing models of expected work supports all students, especially challenged learners. • Asking students to periodically self-assess will help them stay on task.
<p>B. Writer's Roundtable: Whole Class (15 minutes)</p> <ul style="list-style-type: none"> • Explain that students will now switch roles, and those from the Fishbowl will observe. Arrange students into five groups and assign a Fishbowl student to each group. Make sure each Fishbowl student has a Writer's Roundtable: Peer Observation sheet and distribute a Writer's Roundtable: Self-Assessment sheet to every other student. • Clarify any questions and ask students to begin their discussion. • Circulate to formally assess the students on SL.7.1 using the Mid-Unit 3 Assessment Part 1: Writer's Roundtable: Whole Class Discussion Tracker. If you have a colleague to assist you, consider assisting a group of struggling students. 	<ul style="list-style-type: none"> • Sentence stems are useful to all students but can be particularly useful to ELL students. • Consider partnering ELL students who speak the same home language. This allows students to have more meaningful discussions and clarify points in their native language.



Closing and Assessment	Meeting Students' Needs
<p>A. Writer's Roundtable: Self-Assessment (5 minutes)</p> <ul style="list-style-type: none">• Give students specific positive feedback for ways in which they engaged in effective discussion. Name specific highlights that you observed.• Ask students to thank each other for a fruitful discussion, then direct them to the bottom of the self-assessment page. Ask them to write a small paragraph about their performance today.	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read your independent reading book. Finish the Sentence Practice homework from Lesson 3.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 3: Lesson 4

Supporting Materials



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Writer's Roundtable: Peer Observation

Name:

Date:

Student Name and Date:	Criteria: ____ Asks relevant, helpful questions that elicit elaboration ____ Makes thoughtful observation about another's work ____ Seeks out and respectfully acknowledges others' ideas ____ Seeks to clarify other perspectives, especially when they differ from one's own ____ Does not dominate conversation
Notes/Comments:	

Student Name and Date:	Criteria: ____ Asks relevant, helpful questions that elicit elaboration ____ Makes thoughtful observation about another's work ____ Seeks out and respectfully acknowledges others' ideas ____ Seeks to clarify other perspectives, especially when they differ from one's own ____ Does not dominate conversation
Notes/Comments:	

Student Name and Date:	Criteria: ____ Asks relevant, helpful questions that elicit elaboration ____ Makes thoughtful observation about another's work ____ Seeks out and respectfully acknowledges others' ideas ____ Seeks to clarify other perspectives, especially when they differ from one's own ____ Does not dominate conversation
Notes/Comments:	



Writer's Roundtable: Peer Observation

Student Name and Date: Notes/Comments:	Criteria: ___ Asks relevant, helpful questions that elicit elaboration ___ Makes thoughtful observation about another's work ___ Seeks out and respectfully acknowledges others' ideas ___ Seeks to clarify other perspectives, especially when they differ from one's own ___ Does not dominate conversation
---	---

Student Name and Date: Notes/Comments:	Criteria: ___ Asks relevant, helpful questions that elicit elaboration ___ Makes thoughtful observation about another's work ___ Seeks out and respectfully acknowledges others' ideas ___ Seeks to clarify other perspectives, especially when they differ from one's own ___ Does not dominate conversation
---	---

Student Name and Date: Notes/Comments:	Criteria: ___ Asks relevant, helpful questions that elicit elaboration ___ Makes thoughtful observation about another's work ___ Seeks out and respectfully acknowledges others' ideas ___ Seeks to clarify other perspectives, especially when they differ from one's own ___ Does not dominate conversation
---	---



Mid-Unit 3 Assessment Part 1: Writer's Roundtable: Self-Assessment

Name: _____

Date: _____

Directions: As you participate in the Writer's Roundtable today, please track the kinds of comments and questions you are asking. For each comment, put a checkmark next to each criteria you are addressing. A good way to gauge if you are dominating the conversation is if you have many checkmarks for each criteria. If you notice this happening, invite others into the conversation.

Speaking and Listening Criteria

Criteria	Sentence stems that may help me:
____ Asks relevant, helpful questions that elicit elaboration	Why did you think ...? Did you consider ...?
____ Seeks to clarify and understand other perspectives, especially when they differ from one's own	Could you explain your thinking about ...? I hear you saying.... Is that right? Do you agree that ...?
____ Makes helpful observation about another's work	I hear you saying ... I see you have ... A real strength of this part is ... This part needs a little work because ...
____ Seeks out and respectfully acknowledges others' ideas	I'd like to hear your thoughts on ... I'm glad you said ... I hadn't thought of ... I see it differently because ...
____ Does not dominate conversation	I'd like to hear your thoughts on ...



Based on the criteria above, write a short paragraph that evaluates your performance in the Writer's Roundtable. Consider these questions: What were your strengths? What was the best question you asked? Why? What were your struggles?



Mid-Unit 3 Assessment Part 1: Writer's Roundtable: Whole Class Discussion Tracker
(For Teacher Use)

<p>Student Name and Date:</p> <p>Notes/Comments:</p>	<p>Criteria:</p> <p>___ Asks relevant, helpful questions that elicit elaboration</p> <p>___ Makes thoughtful observation about another's work</p> <p>___ Seeks out and respectfully acknowledges others' ideas</p> <p>___ Seeks to clarify other perspectives, especially when they differ from one's own</p> <p>___ Does not dominate conversation</p>
<p>Student Name and Date:</p> <p>Notes/Comments:</p>	<p>Criteria:</p> <p>___ Asks relevant, helpful questions that elicit elaboration</p> <p>___ Makes thoughtful observation about another's work</p> <p>___ Seeks out and respectfully acknowledges others' ideas</p> <p>___ Seeks to clarify other perspectives, especially when they differ from one's own</p> <p>___ Does not dominate conversation</p>
<p>Student Name and Date:</p> <p>Notes/Comments:</p>	<p>Criteria:</p> <p>___ Asks relevant, helpful questions that elicit elaboration</p> <p>___ Makes thoughtful observation about another's work</p> <p>___ Seeks out and respectfully acknowledges others' ideas</p> <p>___ Seeks to clarify other perspectives, especially when they differ from one's own</p> <p>___ Does not dominate conversation</p>



Mid-Unit 3 Assessment Part 1: Writer's Roundtable: Whole Class Discussion Tracker
(For Teacher Use)

Student Name and Date: Notes/Comments:	Criteria: ___ Asks relevant, helpful questions that elicit elaboration ___ Makes thoughtful observation about another's work ___ Seeks out and respectfully acknowledges others' ideas ___ Seeks to clarify other perspectives, especially when they differ from one's own ___ Does not dominate conversation
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Student Name and Date: Notes/Comments:	Criteria: ___ Asks relevant, helpful questions that elicit elaboration ___ Makes thoughtful observation about another's work ___ Seeks out and respectfully acknowledges others' ideas ___ Seeks to clarify other perspectives, especially when they differ from one's own ___ Does not dominate conversation
---	---

Student Name and Date: Notes/Comments:	Criteria: ___ Asks relevant, helpful questions that elicit elaboration ___ Makes thoughtful observation about another's work ___ Seeks out and respectfully acknowledges others' ideas ___ Seeks to clarify other perspectives, especially when they differ from one's own ___ Does not dominate conversation
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EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 3: Lesson 5

Mid-Unit Assessment Part 2: Beginning the Writer's Workshop



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3)
With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.4)
I can use correct grammar and usage when writing or speaking. (L.7.1a and b)

Supporting Learning Targets

- I can use the tools of a narrative writer efficiently and deliberately.
- I can recognize the importance of sensory details and using nouns and verbs instead of adjectives in narrative writing.
- I can use feedback from my peers to make my story more clear and thoughtful.
- I can recognize and correct common sentence errors.

Ongoing Assessment

- Mid-Unit 3 Assessment Part 2



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Entry Task: I Heart Revisions (10 minutes)2. Work Time<ol style="list-style-type: none">A. Mid-Unit Assessment Part 2 (10 minutes)B. Sharpening Your Tools, Part 1: Show-not-Tell and Sensory Details (15 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Beginning Your Storyboards (10 minutes)4. Homework<ol style="list-style-type: none">A. Read your independent reading book. You will need to have three completed storyboards for peer review by the second half of class tomorrow. If you think you'll need more than the 15 minutes you'll have tomorrow, do one storyboard tonight for homework.	<ul style="list-style-type: none">• In this lesson, students consider the feedback they received from the Writer's Roundtable in Lesson 4. They write down the revisions they will make on the I Heart Revisions worksheet. They will write on this worksheet several times as they track their feedback and revisions throughout this unit. They will turn this worksheet in with their final children's book. Consider the needs of your students and the established classroom routines as you decide whether they should keep this paper in the classroom or take it home.• This lesson also includes the assessment of L.7.1 and sentence structure. Although you will not be formally teaching these skills anymore, be sure to continue to use this language as you talk about grammatical errors in the first drafts of students' children's books. The performance task will also assess how well they write sentences.• In this lesson, students begin writing the first drafts of their children's books. Decide ahead of time if you want to give the students a packet of six or more storyboards and whether you want them to take storyboards home or keep them in a designated place in the classroom. Each student needs one storyboard worksheet for each page of his or her children's book. They will be working on them for the next four lessons.• Before they begin writing, you teach the first of three mini lessons on the narrative writer's tools. Today students learn about show-not-tell and sensory details. Feel free to augment or change the mini lesson depending on your class and your experience teaching creative writing.• This lesson does not use <i>Frederick Douglass: The Last Day of Slavery</i> directly, but Work Time B refers to this text. If you used the alternate text, the lesson structure stays the same, but you will need to use Unit 3, Lesson 5, Work Time B (alternate) and Sharpening Your Tools, Lesson 1: Show-not-Tell and Sensory Details (alternate) from the file of alternate materials that accompanies the book.• As you teach the narrative tools, emphasize that tools are not to be used randomly or for the sake of being verbose. This may set students up for failure as they struggle to write unnecessarily long and complicated stories. Instead, they should use the tools economically and to zoom in on a specific character's emotions, thoughts, or qualities, and/or on a crucial event.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• This lesson begins the workshop phase of the children's book project; over the next several lessons students will be expected to work quietly and independently. Consider how you will hold students accountable for their daily progress while still maintaining a positive classroom environment. Consider putting your initials where the students start and end for the day, keeping a public record of students' progress on the Ladder to Success anchor chart, having students write a log of what they accomplished for the day, or any other classroom management strategy.• Be sensitive to the diverse needs of student writers. Consider how you can maintain a distraction-free workspace over the next several lessons (see Lesson 6 Teaching Notes).• In advance: Prepare storyboard packets.• Post: Learning targets.

Lesson Vocabulary	Materials
sensory details	<ul style="list-style-type: none">• Entry Task: I Heart Revisions (one per student)• Document camera• Sentence Practice Homework Answer Key (one to display)• Mid-Unit 3 Assessment Part 2 (one per student)• Mid-Unit 3 Assessment Part 2 (answers, for teacher reference)• Narrative Writer's Toolbox anchor chart (from Lesson 1; one for display)• Sharpening Your Tools, Part 1: Show-not-Tell and Sensory Details (one for display)• My Children's Book Plan (from Lesson 3; one per student)• Children's Book Storyboards (three or more per student; see Teaching Notes)• Ladder to Success anchor chart (from Lesson 3; one per student and/or one to display)



Opening	Meeting Students' Needs
<p>A. Entry Task: I Heart Revisions (10 minutes)</p> <ul style="list-style-type: none">• Distribute the Entry Task: I Heart Revisions. Ask for a volunteer to read the directions aloud. Direct students to consider the feedback they received yesterday, then fill in the first box on this sheet silently and individually. After a few minutes, ask for a volunteer who believes he or she received some good feedback from his or her group to talk through planned revisions. Explain that students will have a chance to start writing today and you're confident that reflecting on the feedback will make it easier for them to begin.• Tell students they will have several rounds of feedback and they should track their revisions on this sheet of paper. It will be due with their final draft of the children's book.• Note: Depending on the needs and routines of your class, you may have the students keep this in their folder or you can collect them and set up a location where all students keep their working documents in the classroom.• Direct students' attention to the document camera. Post the Sentence Practice Homework Answer Key. Ask students to self-correct their homework. Ask if there are any clarifying questions.	<ul style="list-style-type: none">• Encouraging students to reflect on the feedback they receive will help them plan for their revisions.• Allowing students to self-assess and ask questions as they deem necessary encourages them to take ownership of their learning process.
Work Time	Meeting Students' Needs
<p>A. Mid-Unit Assessment Part 2 (10 minutes)</p> <ul style="list-style-type: none">• Distribute the Mid-Unit 3 Assessment Part 2 and instruct the students to complete it individually.• If they finish early, they may read their independent reading books or catch up on work related to their children's book.	<ul style="list-style-type: none">• If students receive accommodations for assessment, communicate with the cooperating service providers regarding the instructional practices used in this module well as the goals of the assessment.



Work Time (continued)	Meeting Students' Needs
<p>B. Sharpening Your Tools, Part 1: Show-not-Tell and Sensory Details (15 minutes)</p> <ul style="list-style-type: none"> • Tell students that before they begin writing today you'd like to talk more about the narrative writer's tools. Direct their attention to the Narrative Writer's Toolbox anchor chart (from Lesson 1). Today you'd like to help them sharpen the tools of <i>sensory details</i> and show-not-tell. • Remind students that these tools are not to be used randomly. Instead, they are to help a writer zoom in on a character's emotions, qualities, or thoughts, and/or on an event that is crucial to the story. • Direct students' attention to the document camera. Post the Sharpening Your Tools, Part 1: Show-not-Tell and Sensory Details worksheet. <ul style="list-style-type: none"> * Ask for a volunteer to define sensory details and then ask: "What are the sensory details that help establish setting?" • Listen for: "freezing woods," or "fields burned white by the moon." Point out that sensory details are often most powerful when they are used sparingly. One or two vivid, precise details are better than many that overwhelm the reader and disrupt the pacing of the story. Ask: <ul style="list-style-type: none"> * "Notice that we're not just talking about setting but a character interacting with the setting. What character is the author zooming in on here? Why is that character important?" • Listen for students to say: "Frederick's mother because she inspires him in the end to keep searching for freedom," or "The first injustice about being a slave that he noticed was the forced absence of his mother, and this inspired him to look around at his unfair living conditions." Ask: <ul style="list-style-type: none"> * "Mr. Miller, the author, could have told us that Frederick's mother was kind. Instead he <i>showed</i> she was kind (an adjective) by using nouns and verbs. What verb shows she is kind? What nouns?" • Listen for: "She walked all night just to hold him" and "warm eyes and a mouth that broke into a loving smile." • Direct students to the table at the end of the worksheet. Fill out the chart for each character. Probe with questions such as: "What verbs could show this trait?" "What could the character do to show this trait?" "What action would Frederick take if he was scared?" "What objects could this character be holding to show this trait?" "If Covey is mean, could he be holding a whip?" and "What about a character's body or face could reflect this trait?" Accept all reasonable responses. • Remind students that these tools are useful to zoom in on a character's traits and will help them make engaging and interesting stories. Tools should be used deliberately and thoughtfully and students should be careful not to overdo it. Express your confidence in their ability to do so. 	<ul style="list-style-type: none"> • Many students will benefit from seeing questions posted on the board or via a document camera, but reveal questions one at a time to keep students focused on the question at hand.



Closing and Assessment	Meeting Students' Needs
<p>A. Beginning Your Storyboards (10 minutes)</p> <ul style="list-style-type: none">• Instruct the students to get out their My Children's Book Plan (from Lesson 3) or hand them back if you collected them yesterday. Distribute three copies (or more, see Teaching Notes) of the Children's Book Storyboards to each student. Orient them to the storyboard worksheet and instruct them to do one storyboard for each of their pages.• Point out where they are on the Ladder to Success anchor chart and check some rungs off the list. Tell students they are making good progress toward their end goal. They have done a lot of good thinking and now it's time to write.• Remind them that they have already done some initial thinking about what should be on each page with the My Children's Book Plan. Point out that they are expected to do at least two drafts of their text and they will have time in class to work on their stories. Remind them the story must be 300–600 words long. Encourage them to use their class time wisely and get started now on their first page.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read your independent reading book. You will need to have three completed storyboards for peer review by the second half of class tomorrow. If you think you'll need more than the 15 minutes you'll have tomorrow, do one storyboard tonight for homework.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 3: Lesson 5

Supporting Materials



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Entry Task: I Heart Revisions

Name: _____

Date: _____

Directions: A vital part of the writing process is feedback and revision. You will have several opportunities to revise your children's book. This chart will help you track your feedback and subsequent plans for revision. It will also help you demonstrate how well you have reached the following learning target:

With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed.

Revision Point 1: Writer's Roundtable

Comments:		My Reaction:
Strengths:	Suggestions for revision:	<p>I agree/disagree with this suggestion because ...</p> <p>Based on these comments, I will ... because ...</p>



Entry Task: I Heart Revisions

Revision Point 2: Partner Read

Comments:		My Reaction:
Strengths:	Suggestions for revision:	<p>I agree/disagree with this suggestion because ...</p> <p>Based on these comments, I will ... because ...</p>

Revision Point 3: Myself

Date

Comments:		My Reaction:
Strengths:	Suggestions for revision:	<p>I agree/disagree with this suggestion because ...</p> <p>Based on these comments, I will ... because ...</p>



Entry Task: I Heart Revisions

Revision Point 4: Teacher Feedback

Comments:		My Reaction:
Strengths:	Suggestions for revision:	<p>I agree/disagree with this suggestion because ...</p> <p>Based on these comments, I will ... because ...</p>



Sentence Practice Homework Answer Key
(For Teacher Reference)

Directions: Use this practice sheet to help you prepare for the Mid-Unit 3 Assessment Part 2.

Reading Complex Sentences

1. When we got halfway to St. Michael's, while the constables in charge were looking ahead, Henry inquired of me what he should do with his pass.

Underline the main clause of the sentence.

2. We were spreading manure; and all at once, while thus engaged, I was overwhelmed with an indescribable feeling, in the fullness of which I turned to Sandy, who was nearby, and said, "We are betrayed!"

Underline the main clause of the sentence

Which noun does the phrase "who was nearby" modify? **Sandy**

3. During the scuffle, I managed—I know not how—to get my pass out and, without being discovered, put it into the fire.

Underline the main clause of the sentence.

The phrase "without being discovered" modifies which phrase: "**out into the fire**" or "I know not how"?

Writing Complex Sentences (Note: there is more than one correct answer.)

1. Combine these three phrases into a grammatically correct sentence.

Frederick Douglass was a runaway slave

who wrote an autobiography

Frederick Douglass was a passionate abolitionist

Possible response: **Frederick Douglass, who was a runaway slave, was a passionate abolitionist who wrote an autobiography.**



Sentence Practice Homework Answer Key
(For Teacher Reference)

2. Combine these two phrases into a grammatically correct sentence.

Mrs. Auld surprised Frederick by looking at him kindly
who had never owned slaves before

Possible response: **Mrs. Auld, who had never owned slave before, surprised Frederick by looking at him kindly.**

3. Combine these three sentences into a grammatically correct sentence.

A slave who tried to run away faced many dangers.
Some of the dangers a slave faced were crossing treacherous terrain, being chased by
bloodthirsty dogs, and starving to death.
Many slaves didn't dare to run away.

Possible response: **Because a slave who tried to run away faced many dangers, like crossing treacherous terrain, being chased by bloodthirsty dogs, and starving to death, many slaves didn't dare to run away.**

Correct the following sentences. (Note: There is more than one correct answer.)

1. Frederick saw slaves being beaten, this changed his life and made him wonder how human beings could treat each other this way.

Possible response: **Frederick saw slaves being beaten, which changed his life and made him wonder how human beings could treat each other this way**

2. When he escaped to the North, Frederick was amazed at the people and the kindness they offered, who were so hard working.

Possible response: **When he escaped to the North, Frederick was amazed at the people who were so hard working and the kindness they offered.**

3. Frederick was dizzy and hot but he knew if he didn't get up.

Possible response: **Frederick was dizzy and hot but he knew if he didn't get up there would be trouble.**



Sentence Practice Homework Answer Key
(For Teacher Reference)

4. Because many slaves were terrified of being caught.

Possible response: **Because many slaves were terrified of being caught, they didn't dare to run away.**

5. When a slave sings, it is not because he is happy and carefree. But because he has no other way to express his deep sadness.

Possible response: **When a slave sings, it is not because he is happy and carefree but because he has no other way to express his deep sadness.**



Mid-Unit 3 Assessment Part 2
Sentence Structure Quiz

Name:

Date:

Part I. Reading Complex Sentences

Directions: Read the following sentences and answer the questions that follow.

1. Colonel Lloyd kept a large and finely cultivated garden, which afforded almost constant employment for four men, besides the chief gardener, Mr. M'Durmond.
 - a. Underline the main clause of the sentence.
 - b. What does the phrase that begins "which afforded almost constant employment for four men" modify?

2. Its excellent fruit was quite a temptation to the hungry swarms of boys, as well as to older slaves, few of whom had the virtue or the vice to resist it.
 - a. Underline the main clause of the sentence.
 - b. What two nouns does the phrase that begins "few of whom" modify?

Part II: Writing Complex Sentences

1. Combine the two sentences below into one sentence. You may change words but not meaning.
I have had two masters.
My first master was called Captain Anthony.



Mid-Unit 3 Assessment Part 2
Sentence Structure Quiz

2. Combine the ideas below into one sentence. You may rearrange the order of the phrases and change words but not meaning.

One morning in September
Anthony was in ninth grade
He slept late
He missed the bus

Part III: Correcting Sentences

Directions: Make the sentences below into correctly written complete sentences. You may add or change words and punctuation.

1. The slaves on the plantation are hardworking. And get little sleep.

2. The slaveholders and their families often have everything taken care of for them by their slaves, they enjoy an easier lifestyle.



Mid-Unit 3 Assessment Part 2

Sentence Structure Quiz

3. Slaves are treated poorly, they are always blamed for things that are not really their fault, they suffer from lack of food and clothing.

4. One slave Frederick Douglass.

5. Frederick Douglass's mother died when he was seven, who lived on a different plantation.



Mid Unit 3 Assessment Part 2
Sentence Structure Quiz
(Answers, for Teacher Reference)

Part I. Reading Complex Sentences

Directions: Read the following sentences and answer the questions that follow.

1. Colonel Lloyd kept a large and finely cultivated garden, which afforded almost constant employment for four men, besides the chief gardener, Mr. M'Durmond.
 - a. Underline the main clause of the sentence.
 - b. What does the phrase that begins "which afforded almost constant employment for four men" modify? **the garden**
2. Its excellent fruit was quite a temptation to the hungry swarms of boys, as well as to older slaves, few of whom had the virtue or the vice to resist it.
 - a. Underline the main clause of the sentence.
 - a. What two nouns does the phrase that begins "few of whom" modify? **boys** and **older slaves**

Part II: Writing Complex Sentences

3. Combine the two sentences below into one sentence. You may change words but not meaning.

I have had two masters.

My first master was called Captain Anthony.

Possible response: **I have had two masters and the first was called Captain Anthony.**

3. Combine the ideas below into one sentence. You may rearrange the order of the phrases and change words but not meaning.

One morning in September

Anthony was in ninth grade

He slept late

He missed the bus

Possible response: **One morning in September, Anthony, who was in ninth grade, slept late and missed the bus.**



Mid Unit 3 Assessment Part 2
Sentence Structure Quiz
(Answers, for Teacher Reference)

Part III: Correcting Sentences

Directions: Make the sentences below into correctly written complete sentences. You may add or change words and punctuation.

1. The slaves on the plantation are hardworking. And get little sleep.

Possible response: **The slaves on the plantation are hardworking and get little sleep.**

2. The slaveholders and their families often have everything taken care of for them by their slaves, they enjoy an easier lifestyle.

Possible response: **The slaveholders and their families enjoy an easier lifestyle and often have everything taken care of for them by their slaves.**

3. Slaves are treated poorly, they are always blamed for things that are not really their fault, they suffer from lack of food and clothing.

Possible response: **Slaves are treated poorly, are always blamed for things that are not really their fault, and suffer from lack of food and clothing.**

4. One slave Frederick Douglass.

Possible response: **One slave, named Frederick Douglass, dared to tell his story.**

5. Frederick Douglass's mother died when he was seven, who lived on a different plantation.

Possible response: **Frederick Douglass's mother, who lived on a different plantation, died when he was seven.**



Sharpening Your Tools, Part 1: Show-not-Tell and Sensory Details

From *Frederick Douglass: The Last Day of Slavery*:

Frederick Douglass was born a slave.

He never knew his father and saw his mother only a few times. She walked all night through freezing woods, across fields burned white by the moon.

She walked all night just to hold him.

Frederick remembered her face for the rest of his life: dark skin and warm eyes, a mouth that broke into a loving smile.

1. What sensory details establish setting?

2. What character does the author zoom in on? Why is that character important?

3. Mr. Miller, the author, could have told us that Frederick's mother was kind. Instead he *showed* she was kind (an adjective) by using nouns and verbs. What verb shows she is kind? What nouns?



Sharpening Your Tools, Part 1: Show-not-Tell and Sensory Details

Tell (uses bland adjectives)	Show (use nouns and verbs and vivid adjectives)
Mrs. Auld was a kind person.	
Frederick was scared.	
Covey was mean.	



Children's Book Story Board

Name:

Date:

First draft of text

Second draft of text



Children's Book Story Board

Directions: Plan what each page of your story will look like. The illustration can be a rough sketch. The text should be carefully planned, revised, and finalized before you turn it in for the end of unit assessment.

Page Number:

Teacher Feedback:

Illustration (if applicable)



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 3: Lesson 6

Writing the Children's Book: Day One



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3)
With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5)

Supporting Learning Targets

- I can use narrative tools deliberately and effectively.
- I can recognize the importance of strong verbs, precise description, and sensory imagery in narrative writing.
- I can give useful and specific peer feedback.

Ongoing Assessment

- Children's Book Storyboards



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Entry Task: Sharpening Your Tools, Part 2 (15 minutes)2. Work Time<ol style="list-style-type: none">A. Working on Storyboards (15 minutes)B. Peer Reviewing Storyboards (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Thinking through Revisions (5 minutes)4. Homework<ol style="list-style-type: none">A. Finish the first draft of all of your pages. There will be an independent reading check-in tomorrow. Please bring your book.	<ul style="list-style-type: none">• Lessons 6–8 are writing workshops, and the students are expected to work quietly and independently. Consider how you will hold students accountable for their daily progress while still maintaining a positive classroom environment (see Lesson 5 Teaching Notes for some ideas).• Be sensitive to the diverse needs of student writers. Some students work better with soft classical music playing in the background. Others may benefit from being able to listen to headphones. Some students may need to move their seats away from others. Consider how you can best support this challenging intellectual process and limit distractions.• If you have little or no experience running a workshop in your classroom, discuss some strategies for success with a colleague.• Before students begin writing today, you teach the second of three mini lessons on the narrative writer's tools. Today they learn about strong verbs, sensory details, and precise details. Feel free to augment or change the mini lesson depending on your class and your experience teaching creative writing.• Students will evaluate each other's work at the end of this lesson. Remind students of the norms of peer evaluation and the importance of giving specific, constructive, respectful feedback. Students have had experience giving feedback in Module 1, Unit 3 and Module 2A , Unit 1 and should be familiar with the process. You may wish to familiarize yourself with the Praise-Questions-Suggest Protocol in Appendix A which is the basis for the peer critique activity in this lesson.• Because students will be using their My Children's Book Plan, their I Heart Revisions worksheet, and multiple storyboards, consider setting up a space in the classroom for students to keep their papers if you have not already done so.• This lesson does not use <i>Frederick Douglass: The Last Day of Slavery</i> directly, but the Entry Task refers to this text. If you used the alternate text, the lesson structure stays the same, but you will need to use Unit 3, Lesson 6, Opening (alternate) . You will also need Entry Task: Sharpening Your Tools , Part 2 (alternate) and Sharpening Your Tools: Side by Side Comparison (alternate), from the file of alternate materials that accompanies the book.• Post: Learning targets.



Lesson Vocabulary	Materials
sensory language, strong action verbs, precise language, deliberately	<ul style="list-style-type: none">• Entry Task: Sharpening Your Tools, Part 2 (one per student)• Equity sticks• Document camera• Sharpening Your Tools: Side-by-Side Comparison (one for display)• A Short List of Strong Verbs (one for display)• Children's Book Storyboards (from Lesson 5; six or more per student)• Peer Editing Checklist: First Draft (one per student)• I Heart Revisions worksheet (from Lesson 5)



Opening	Meeting Students' Needs
<p>A. Entry Task: Sharpening Your Tools, Part 2 (15 minutes)</p> <ul style="list-style-type: none">• Distribute the Entry Task: Sharpening Your Tools, Part 2. Instruct the students to work on it individually.• After a few minutes, ask students to show a thumbs-up if they think Version 1 is best. Using equity sticks, cold call students who have their thumbs up to explain their reasoning. Then, ask students to show a thumbs-up if they think Version 2 is best. Cold call students who have their thumbs up to explain why. Affirm comments indicating that Version 1 is much more descriptive, and has more interesting sentence structure and more powerful word choice. In other words, it has <i>sensory language</i>, <i>strong action verbs</i>, and <i>precise language</i>. It is from <i>The Last Day of Slavery</i>. Point out that both versions narrate the same event but Version 1 uses narrative tools.• Direct students' attention to the document camera. Post the Sharpening Your Tools: Side-by-Side Comparison, but keep the third column covered. Direct students to annotate their texts as they take a closer look at each of these paragraphs.• Ask students to look at the first sentences of both versions. You are displaying a table that makes the comparison more clear. Circle the words that are different in first sentence of Version 2. Then explain why using the phrase "tobacco barn" is more precise than saying "barn" and why "working in" is more descriptive than "in."• Repeat for each row on the comparison chart. Ask students to name the differences; identify if they are precise descriptions, strong verbs, or sensory language; and explain why the words or phrases are more clear or more powerful. Listen for answers such as: "It helps you picture the action," "it makes you feel like you are there," or "it puts you in Frederick's shoes and helps you understand his perspective."• To close this activity, be sure to remind students that the author is using these narrative techniques to zoom in on this moment because it is crucial to the conflict of the story. After Covey beats him so cruelly and unfairly, Frederick is motivated to stand up for himself.• Ask for a volunteer to read today's learning targets. Ask for another volunteer to define <i>deliberately</i>. Invite students to look for places where they can incorporate strong verbs, sensory details, and precise language deliberately and with purpose as they write today.	<ul style="list-style-type: none">• Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Working on Storyboards (15 minutes)</p> <ul style="list-style-type: none">• Post A Short List of Strong Verbs and encourage the students to use strong verbs in their writing today.• Instruct students to get out their Children's Book Storyboards (from Lesson 5) and to start writing. Tell them that in 15 minutes they will share their strongest pages with a peer. Students should complete a first draft of all of their pages by tomorrow.• Circulate to help as needed. Distribute more copies of storyboard pages as needed.	
<p>B. Peer Reviewing Storyboards (10 minutes)</p> <ul style="list-style-type: none">• Arrange students in pairs. Distribute the Peer Editing Checklist: First Draft and ask for a volunteer to read it aloud. Ask for another volunteer to rephrase the directions in his or her own words. Remind students that not all pages will have all parts of the checklist.• Instruct students to choose their strongest page for peer review. Ask them to exchange pages and begin editing. If they finish early, they may edit a second page.	<ul style="list-style-type: none">• Peer critiques simulate the experiences students will have in the workplace and help build a culture of achievement in your classroom.
Closing and Assessment	Meeting Students' Needs
<p>A. Thinking through Revisions (5 minutes)</p> <ul style="list-style-type: none">• Instruct students to fill out the second box on the I Heart Revisions worksheet (from Lesson 5). Encourage them to reflect on how this will help them as they work on revising their first drafts.	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all learners.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish the first draft of all of your pages. There will be an independent reading check-in tomorrow. Please bring your book.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 3: Lesson 6

Supporting Materials



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Entry Task: Sharpening Your Tools, Part 2

Name:

Date:

Directions: Read the following paragraphs. They both narrate the same event from *The Last Day of Slavery*.

Version 1

One day, Frederick was working in the tobacco barn. It was a hot day, and he soon grew tired. Dizzy and sick, he stumbled into the light, fell down beneath an oak tree. The breaker told Frederick to get up and finish his work. Frederick tried to explain, but Covey wouldn't listen. Frederick felt the blow of the hickory stick against his head. The breaker hit him again and again, until he crawled into the barn.

Version 2

One day, Frederick was in the barn. He got really sick. Covey got mad and yelled at him. Frederick couldn't get up so Covey hit him a lot. Frederick got away.

1. Which version do you think is more clear and vivid, and better helps the reader understand what is happening? Why?

2. Which narrative tools do you see the author using in these paragraphs?



Sharpening Your Tools: Side-by-Side Comparison

Version 1	Version 2	
One day, Frederick was working in the tobacco barn.	One day, Frederick was in the barn.	Precise description: tobacco Strong action verb: working
It was a hot day, and he soon grew tired. Dizzy and sick, he stumbled into the light, fell down beneath an oak tree.	He got really sick.	Sensory word: hot Precise description: dizzy, oak tree Strong verb: stumbled
The breaker told Frederick to get up and finish his work.	Covey got mad and yelled at him.	Precise description: breaker Strong verb: get up and finish
Frederick tried to explain, but Covey wouldn't listen. Frederick felt the blow of the hickory stick against his head.	Frederick couldn't get up so Covey hit him a lot.	Strong verb: wouldn't listen Strong verb: felt the blow Precise description: hickory stick
The breaker hit him again and again, until he crawled into the barn.	Frederick got away.	Strong verb: crawled



A Short List of Strong Verbs

General verbs	Vivid verbs
work	toil, labor, struggle, strain
like	admire, adore, appreciate, cherish, be fond of, worship
dislike	abhor, abominate, avoid, condemn, deplore, despise, detest, disapprove, hate, loathe, resent, scorn, shun
hit	beat, knock, box, bump, slap, whack, bang
run	dart, dash, jog, lope, scamper, scurry, sprint
said	whispered, sputtered, squeaked, stammered, demanded, begged, interrupted, insisted, murmured, uttered, mumbled, cried, roared, proposed
walk	amble, hike, march, plod, saunter, stroll, stride, trek, trudge
want	wish, crave, long for, yearn, hunger



Peer Editing Checklist: First Draft

Author's Name: _____

Editor's Name: _____

Directions: Read your partner's page carefully. Then fill out the checklist below. Not every page will have all the items on the list. Write your specific feedback in the space below.

Page #: _____

- _____ Uses powerful language that is precise, relevant, and descriptive
- _____ The text "shows" the action rather than "tells" by using:
 - _____ sensory description _____ strong verbs _____ precise, vivid word choice _____ dialogue
- _____ Language is appropriate for audience
- _____ Uses a variety of sentence types
- _____ Follows narrative arc
- _____ Page 1 or 2: establishes context (setting, characters, and conflict)
- _____ Pages 2–5: uses transitional words to explain the logical sequence of events
- _____ Last page: provides a thought-provoking and relevant reflection on a universal truth

Praise:	Questions:	Suggestions:



Peer Editing Checklist: First Draft

Page #: _____

- _____ Uses powerful language that is precise, relevant, and descriptive
- _____ The text “shows” the action rather than “tells” by using:
 - _____ sensory description _____ strong verbs _____ precise, vivid word choice _____ dialogue
- _____ Language is appropriate for audience
- _____ Uses a variety of sentence types
- _____ Follows narrative arc
- _____ Page 1 or 2: establishes context (setting, characters, and conflict)
- _____ Pages 2–5: uses transitional words to explain the logical sequence of events
- _____ Last page: provides a thought-provoking and relevant reflection on a universal truth

Praise:	Questions:	Suggestions:



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 3: Lesson 7

Writing the Children's Book: Day Two



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3)

Supporting Learning Targets

- I can use narrative tools deliberately and effectively.
- I can recognize the way dialogue can help a reader “show-not-tell” the story.

Ongoing Assessment

- Independent reading check-in



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Independent Reading Check-in (10 minutes)2. Work Time<ol style="list-style-type: none">A. Sharpening Your Tools, Part 3: Dialogue and Figurative Language (10 minutes)B. Working on Storyboards (20 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Turn and Talk (5 minutes)4. Homework<ol style="list-style-type: none">A. Work on your storyboards. You should have a first draft of all your pages done by now. You will have 25 minutes in the next lesson to work on second drafts. The second draft for all of your pages will be due in Lesson 9. You also have an independent reading assessment in Lesson 9.	<ul style="list-style-type: none">• This is the second day of the writer's workshop. See the Teaching Notes from Lessons 5 and 6 for suggestions on running a successful workshop in your classroom.• This lesson includes a mini lesson on writing dialogue. Be sure to stress the importance of keeping dialogue short and focused only on pivotal moments. Otherwise, some students may struggle to stay within the word limit of this project.• If you are using <i>Turning the Page: Frederick Douglass Learns to Read</i> instead of <i>The Last Day of Slavery</i>, neither the lesson nor the supporting materials changes. However, please note that the handout with dialogue in Work Time A recounts Douglass' interactions with Mr. and Mrs. Auld. You may wish to clarify for students that though this covers some of the events in <i>Turning the Page</i>, none of the three versions provided on this handout is directly from that text.• Be sensitive to the fact that the students have two major projects ending at the same time—their independent reading and their storyboards. Consider how you can create some flexibility in your classroom, perhaps by letting students read in class and write at home.• In this lesson, students will be doing one of their routine independent reading check-ins. Use whichever structure you have established with your class to do this. For ideas, see the stand-alone document on EngageNY.org: Launching Independent Reading in Grades 6–8: Sample Plan. The routine you have established or will establish should support students in checking to see if they met their previous goal and setting a new goal, allow students to talk about their books with a peer, and give you a chance to confer with some students about their reading. By bringing their independent reading into class, this routine both motivates students and holds them accountable.• In Lesson 9, students will be writing a book review for their independent reading book. Decide in which form students will publish their book review, and create a model in that form. The stand-alone document referenced above has a student guide for writing a book review that you may find useful.• In advance: Decide which independent reading check-in you will use.• Post: Learning targets.



Lesson Vocabulary	Materials
dialogue	<ul style="list-style-type: none">• Independent Reading Check-in (optional; one per student)• Document camera• Sharpening Your Tools, Part 3 (one copy for display)• Equity sticks• Children's Book Storyboards (from Lesson 5; at least six per student)

Opening	Meeting Students' Needs
<p>A. Independent Reading Check-in (10 minutes)</p> <ul style="list-style-type: none">• Use this time for an independent reading check-in, using whichever routine you have established with your class or the Independent Reading Check-in sheet provided with this lesson. For ideas, see the stand-alone document on EngageNY.org: Launching Independent Reading in Grades 6–8: Sample Plan. Remember that in this time:<ul style="list-style-type: none">– Students need time to talk with a peer about their book.– You need a chance to confer with students about their reading (you will confer with a few students each time, working your way through the class over several weeks).– Students need to check in to determine if they met their last goal and then set a new goal.	



Work Time	Meeting Students' Needs
<p>A. Sharpening Your Tools Part 3 (10 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the document camera. Post Sharpening Your Tools Part 3: Dialogue and Figurative Language and ask students to follow along silently as you read Version 1 and Version 2 aloud (keep Version 3 covered). Ask students to raise their hands if they think Version 1 gives the reader a clearer picture. Using equity sticks, cold call on a few students to explain their reasoning. Repeat with Version 2. Guide students to understand that Version 1 is more engaging because it shows the action happening through dialogue instead of telling. It also uses figurative language.* Ask: "Which version gives you a better understanding of the character of Mrs. Auld? Why?" Possible response: "Version 1 because it shows her emotion and lets us hear her 'voice.'"* Ask: "Other than <i>dialogue</i>, what other narrative tools do you see?" Possible response: "The author uses a simile—it says 'like a light switching turning off.'"* Ask: "Why is this an important moment to zoom in on?" Listen for: "This was the moment Mrs. Auld changed."• Invite students to follow along silently while you read Version 3 aloud.* Ask: "What makes this dialogue less effective than the dialogue in Version 1?" Listen for students to understand that this dialogue is long and redundant. It focuses unnecessarily on Mr. Auld even though he is not central to the action. It also uses figurative language in a way that is distracting.• Tell students that dialogue is one more way they can show a story and pull a reader in instead of just telling a story and summarizing the action. They don't have to use dialogue if they don't want to, but if they want to try to include some in one or two key scenes it may make their stories more engaging and clear.	<ul style="list-style-type: none">• Providing both a model that meets expectations and a model that fails to meet expectations gives students a more precise vision of success.



Work Time (continued)	Meeting Students' Needs
<p>B. Working on Storyboards (20 minutes)</p> <ul style="list-style-type: none">• Invite students to get out their Children's Book Storyboards and read over what they have written so far on their first draft. Tell them to “star” a place where dialogue may be a useful tool.• Remind students that they should have completed the first half of their storyboards and be nearly finished with the second half. If they want to start writing the second draft of the page that was peer edited, they should. The second draft of all these pages will be due by Lesson 9. They will have one more day to work on them in class. Encourage students to use their time wisely.• Circulate to help as needed.	
Closing and Assessment	Meeting Students' Needs
<p>A. Turn and Talk (5 minutes)</p> <ul style="list-style-type: none">• Ask students to turn and talk:<ul style="list-style-type: none">* “What are you finding difficult about writing this children's book? What could you do to be more successful?”	<ul style="list-style-type: none">• Self-reflection helps all learners.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Work on your storyboards. You should have a first draft of all your pages done by now. You will have 25 minutes in the next lesson to work on the second drafts. The second draft for all of your pages will be due in Lesson 9. You also have an independent reading assessment in Lesson 9.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 3: Lesson 7

Supporting Materials



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Independent Reading Check-in

Name:

Date:

Directions: Complete this task individually. Look back through the pages you've recently read and pick a short passage (three or four sentences) where you can see the narrative tools at work. Copy the passage into the left-hand column. Then write a blander, less engaging version of the text that has no narrative tools in the right-hand column.

Original passage	Less vivid version

1. Explain why you picked this passage. What narrative technique do you see?

2. Why did the author zoom in here? Explain the overall significance of this character or event.



Sharpening Your Tools, Part 3: Dialogue and Figurative Language

Version 1

“What are you doing?!” demanded Mr. Auld as he walked in on Mrs. Auld teaching Frederick his ABC’s.

“I’m teaching little Freddy here his ABC’s. Did you know this poor young man doesn’t even know his ABC’s? Imagine such a thing!”

“No, YOU imagine! Wife, do you know what would happen if you teach this slave to read? Why ... he’ll get ideas! Dangerous ideas! He would be unfit to be a slave. He’ll be unhappy with his God-given role. Do you want that? Wife, you have forgotten that this is not a young man, this is a slave! Now stop this at once!”

Mrs. Auld’s eyes filled with tears. “I was just trying to help!” she cried as she fled from the room.

That changed everything. It was if a light had been switched off in Mrs. Auld’s heart. She grew suspicious of Frederick and instead of looking for ways to be kind to him, she tried to catch him being disobedient. If she saw him looking at a newspaper she would snatch it away, slap his hand, and begin shrieking about the ingratitude of slaves. Frederick missed his kind mistress.

Version 2

However, the experience of owning a slave soon corrupted her. On day her husband came home and saw her trying to teach Frederick his letters. Her husband forbade her from teaching Frederick to read, saying that it spoiled a slave to learn to read. She then turned into a “demon” and began to watch his every move. When she caught him holding a newspaper she would snatch it away and yell at him.



Sharpening Your Tools, Lesson 3: Dialogue and Figurative Language

Version 3

“What are you doing?!” demanded Mr. Auld as he walked in on Mrs. Auld teaching Frederick his ABC’s.

“What do you mean?” Mrs. Auld asked innocently.

“I mean, what are you doing right now?” Mr. Auld insisted. Frederick looked around nervously like a cat stuck in a tree.

“I’m teaching little Freddy here his ABC’s. Did you know this poor young man doesn’t even know his ABC’s? Imagine such a thing!”

“You’re teaching him what?” Mr. Auld was so angry he could barely speak. It was as if his tongue was tied.

“His ABC’s.”

“His ABC’s! Why ... why ...” Mr. Auld sputtered out like an old car engine.

“I mean to have no learning, imagine!” Mrs. Auld continued, oblivious to her husband’s feelings.

“No, YOU imagine! Wife, do you know what would happen if you teach this slave to read? Why ... he’ll get ideas! Dangerous ideas! He would be unfit to be a slave. He’ll be unhappy with his God-given role. Do you want that? Wife, you have forgotten that this is not a young man, this is a slave! Now stop this at once!”

“What? What do you mean?”

“You know what I mean! Are you an idiot? You can’t teach a slave to read. I can’t say it any clearer!”

Mrs. Auld’s eyes filled with tears like a waterfall. “I was just trying to help!” she cried as she fled from the room.



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 3: Lesson 8

Writing the Children's Book: Day Three



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3)

I can use correct capitalization, punctuation and spelling to send a clear message to my reader. (L.7.2)

Supporting Learning Targets

- I can use resources to correct my spelling.
- I can assess my writing based on a rubric.

Ongoing Assessment

- Children's Book Storyboards



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Entry Task: Looking at the Rubric (10 minutes)2. Work Time<ol style="list-style-type: none">A. Working on the Second Draft (25 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Thinking about Illustrations (10 minutes)4. Homework<ol style="list-style-type: none">A. Finish your independent reading book and bring it to class tomorrow. You will use it on the independent reading final assessment. You will also turn in all of your storyboards tomorrow. You should have a second draft completed for each of the pages of your children's book. If you do not, finish them tonight.	<ul style="list-style-type: none">• This is the final writer's workshop for students.• To begin, students look closely at the rubric. Then they assess themselves and make a plan for revision. They will track this thinking on their revision worksheet. They will hand in the revision sheet and the rubric with all their storyboards at the end of Lesson 9, as their end of unit assessment..• Because the pace at which students write varies so greatly, you may consider doing the mini lesson on illustrations before the writing time. This way, students who are ready to move on to planning their illustrations may do so. Alternatively, if most of your class needs more time to complete the second draft, consider adding another work day.• To help students progress toward L.7.2, focus your feedback on spelling, punctuation, or capitalization as you circulate during this lesson. Alternatively, work with a small group of students who struggle in this area.• Please consult with the art teacher in your school as you consider the type of illustrations you want the students to create (see Unit 3 Overview). You needn't limit the students to pencil drawings and may wish to consider watercolor, collage, photography, or digital imaging. If you don't feel comfortable discussing these options with students, invite the art teacher in to do a mini lesson on the options. You could also ask a few of your students who are strong artists to serve as consultants to the rest of the class. There will be more time in Lesson 10 to work on illustrations. Consider how you might best use the expertise of your students and colleagues.• In the next lesson, students will be writing their independent reading book review. Decide in which form students will publish their book review, and create a model in that form. The stand-alone document on EngageNY.org: Launching Independent Reading in Grades 6–8: Sample Plan has a student guide for writing a book review that you may find useful. Alternatively, you may decide that since students are already writing a children's book, an oral book review may be more appropriate. (See Unit 3 Overview for additional ideas).



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• This lesson uses a picture book called <i>Frederick Douglass: The Last Day of Slavery</i>. This book serves as the mentor text for the performance task. This children's book is integral to several lessons in this module. If your school does not have this book, it is widely available in public and school libraries. However, by January 15, alternate materials that use a free alternative children's book will be available on EngageNY.org and at commoncoresuccess.elschools.org. These alternate materials will accommodate any schools/districts that are not able to secure a copy of <i>Frederick Douglass: The Last Day of Slavery</i>.• If you use the alternate text, the lesson structure stays the same, but you will need to use Unit 3, Lesson 8, Closing and Assessment (alternate) from the file of alternate materials that accompanies the book. In advance: Decide what illustrative techniques you will present to the students.• Post: Learning targets and questions for the entry task.

Lesson Vocabulary	Materials
thoughtful, engaging, deliberately, meaningful, inconsistent, limited, appropriate, suited	<ul style="list-style-type: none">• Entry Task: Looking at the Rubric (one per student and one to display)• Equity sticks• I Heart Revisions worksheet (from Lesson 5)• Ladder to Success anchor chart (from Lesson 3; one for display)• Children's Book Storyboards (from Lesson 5; six or more per student)• <i>Frederick Douglass: The Last Day of Slavery</i> (book; one for display; see Teaching Notes)



Opening	Meeting Students' Needs
<p>A. Entry Task: Looking at the Rubric (10 minutes)</p> <ul style="list-style-type: none">• Distribute the Entry Task: Looking at the Rubric. Instruct students to complete it individually. After a few minutes, ask them to turn and talk about the words they underlined in each box.• Using the equity sticks, cold call on a few students to share out what they underlined. Discuss the terms on the rubric as they are mentioned. Be sure to discuss these terms: <i>thoughtful, engaging, deliberately, meaningful, inconsistent, limited, appropriate, and suited</i>.• Instruct students to take out the I Heart Revisions worksheet. Direct them to the third box. They will ask themselves these questions and answer them on the worksheet:<ul style="list-style-type: none">* "Based on this rubric, what strengths do I see?"* "After looking at this rubric, what do I still need to work on?"• Tell students that today they will have time to work on the second draft of their storyboards. Point out the Ladder to Success anchor chart. Tell students that they have planned their stories, talked through their stories, written a first draft of each of their pages, had a peer review of at least one page, and done some self-reflection. Congratulate them on completing these steps toward a successful project. Now they will have a chance to work on their second drafts, which will be due tomorrow at the end of class.	
Work Time	Meeting Students' Needs
<p>A. Working on the Second Draft (25 minutes)</p> <ul style="list-style-type: none">• Direct students to get out their Children's Book Storyboards and work individually on their writing. Circulate to help as needed.• To help students progress toward L.7.2, use this time as an opportunity to give specific and focused feedback on spelling and to help students use their resources to correct spelling errors. You could circle misspelled words on student drafts, teach a mini lesson on using a dictionary, or generate a class list of common spelling errors. If students are writing their stories on computers, consider giving a mini lesson on how to run the spell checker.	<ul style="list-style-type: none">• Consider working with a small group of struggling writers so you can give them more focused support.



Closing and Assessment	Meeting Students' Needs
<p>A. Thinking about Illustrations (10 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to <i>Frederick Douglass: The Last Day of Slavery</i>. Display the picture on page 22 of Frederick getting whipped. Point out that the text opens with Frederick getting "called to the whipping post" and the look of "anger in Covey's eye." Yet, that's not what is pictured. Instead, it's a picture of Frederick getting whipped. Just as authors zoom in on a moment with narrative tools, illustrators zoom in even more precisely with what they choose to draw in their pictures.* Ask: "What moment is this picture zooming in on? Why?" Possible responses: "The moment that the whip is hitting Frederick because it's more dramatic," "This shows how cruel the beating was," "This shows why Frederick must start defending himself," or "This shows how scary and powerful the whip was."* Ask: "What is powerful about this image?" Possible responses: "The whip in the foreground is unexpected and powerful," and "Because Frederick has his arm up, we can't see his face and this creates some mystery."• Remind students that they will draw at least four pictures for their stories. Point out where they will sketch their initial thinking about the illustrations on the storyboard worksheet.• Discuss the options students have for illustrating their books (see Teaching Notes). Tell them they will have some time to sketch out their basic idea on the storyboards tomorrow, if they haven't already done so.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish your independent reading book and bring it to class tomorrow. You will use it on the independent reading final assessment. Also, you will turn in all of your storyboards tomorrow. You should have a second draft completed for each of the pages of your children's book. If you do not, finish them tonight.	



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Grade 7: Module 3A: Unit 3: Lesson 8

Supporting Materials



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Entry Task: Looking at the Rubric

Name: _____

Date: _____

Directions: Complete this task individually. Read through the each column. Underline the two most important words in each box.

Children's Book Based on Frederick Douglass Rubric (7M3A Performance Task)

	3	2	1
Content	<p>The author demonstrates an understanding of the characters and events in <i>Narrative of the Life of Frederick Douglass</i>.</p> <p>The story is appropriate for children.</p>	<p>The author demonstrates a limited understanding of the characters and events in the <i>Narrative</i>.</p> <p>The story is somewhat appropriate for children.</p>	<p>The author demonstrates little understanding of the characters and events in the <i>Narrative</i>.</p> <p>The story does not seem particularly suited to any specific audience.</p>



Entry Task: Looking at the Rubric

Children's Book Based on Frederick Douglass Rubric (7M.3A Performance Task)

	3	2	1
Narrative techniques	<p>The author uses narrative tools (such as strong verbs, show-not-tell details, precise word choice, dialogue, etc.) thoughtfully and deliberately to make an engaging story where the meaning is clear to the reader.</p> <p>The story follows the narrative arc, including establishing setting, following a logical sequence of events, and providing a conclusion.</p> <p>The story concludes with thoughtful and engaging thematic statement.</p>	<p>The author uses the narrative tools somewhat appropriately but inconsistently.</p> <p>The story follows the narrative arc.</p> <p>The story concludes with a thematic statement.</p>	<p>The author uses very few narrative tools or uses them indiscriminately, without a clear connection to the story.</p> <p>The story does not include all the steps on the narrative arc.</p> <p>The story concludes with a confusing thematic statement or the thematic statement is missing.</p>



Entry Task: Looking at the Rubric

Children's Book Based on Frederick Douglass Rubric (7M.3A Performance Task)

	3	2	1
Conventions	The story follows the written conventions appropriate for seventh grade with special attention to sentence structure, spelling, and comma use.	The story follows the written conventions appropriate for seventh grade inconsistently especially in these areas: sentence structure, spelling, and comma use.	The story does not follow the written conventions appropriate for seventh grade especially in these areas: sentence structure, spelling, and comma use.
Revisions	The author used feedback from others and the writing process to make meaningful revisions.	The author used feedback from others and the writing process to make limited revisions.	The author did not use feedback from others or the writing process to make meaningful revisions.



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 3: Lesson 9

End of Unit Assessment and Independent Reading Review



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3)
I can read grade-level literary texts proficiently and independently. (RL.7.10)
I can use correct grammar and usage when writing or speaking. (L.1)
I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.2)
I can express ideas with precision. (L.3)

Supporting Learning Targets

- I can recognize coordinating adjectives.
- I can illustrate my children's book in an effective and interesting way.

Ongoing Assessment

- End of Unit 3 Assessment: Second draft of Storyboards for the Children's Book
- End of Unit 3 Assessment: Self Assessment of My Draft Storyboard
- Independent reading assessment



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entry Task: Using Commas with Adjectives (5 minutes)</p> <p>2. Work Time</p> <p>A. Writing a Book Review (25 minutes)</p> <p>B. Illustrating Your Book (12 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Handing in Storyboards for End of Unit Assessment (3 minute)</p> <p>4. Homework</p> <p>A. Work on illustrating your children's book. You will write the final draft of the text in the next lesson, but you may work on your art at home.</p>	<ul style="list-style-type: none">• In this lesson, students write book reviews for their independent reading books. See two separate stand-alone documents on EngageNY.org: The Importance of Increasing the Volume of Reading, and Launching Independent Reading in Grades 6–8: Sample Plan. Together these documents provide the rationale and practical guidance for a robust independent reading program• In this lesson, students also work on their children's book illustrations. Consult with the art teacher in your school as you decide how best to guide students to be successful with this portion of the children's book (see Unit 3 Overview and Lesson 8 Teaching Notes). Although some students may be ready to work on their final illustrations, many will not. Note that the bulk of illustrating their children's book will be done outside of class. You may consider giving the introductory lesson of the next module or launching the next independent reading project to give the students more time to work on their illustrations at home.• In lieu of giving the whole class work time, consider asking one of your more artistic students to do a short mini lesson on illustrating techniques or to share a model illustration during Work Time B. If you do so, be sure you still hand out the cardstock or alternate material so the students can work on their illustrations at home. Remind them the final text will also go on cardstock but they will be writing that final text after you have given them feedback.• Today, as their End of Unit 3 Assessment, students turn in a packet of work that includes their second draft of their Storyboard, plus related materials: their first draft, the rubric, a self-assessment, and their I Heart Revisions worksheet. Together these function as their End of Unit 3 Assessment. (See student direction on the End of Unit 3 Assessment: Self Assessment of My Storyboard, in supporting materials). You may want to have this packet include the Peer Editing Checklist: First Draft and the My Children's Book Plan as well. This way you can see students' progress through the different stages of this project.• Between Lesson 9 and Lesson 10, assess students' second draft storyboards based on the rubric (from Lesson 8). Consider this a formative assessment. Your feedback will help the students as they write the final draft of the text onto the actual children's book pages in Lesson 10. This is the first time you will give formal feedback on the students' children's books. Use this as an opportunity to identify students who may benefit from doing another round of revisions before they turn their book in to be assessed in the performance task. Consider extending the deadline for those students.



Agenda (continued)	Teaching Notes (continued)
	<ul style="list-style-type: none">• In Lesson 10, students will react to your feedback and write the final drafts of their stories. If this timeline is insufficient, consider launching the students' next independent reading project before you teach Lesson 10 to give yourself more time to give feedback.• In this lesson, students briefly learn about coordinating adjectives.• In advance: Decide in which form students will publish their book review and create a model in that form. The stand-alone document has a student guide for writing a book review that you may find useful. Consider giving an oral book review (see Unit 3 Overview for more suggestions).• In advance: Obtain cardstock for the students to begin illustrating their final pages.• Post: Learning targets.

Lesson Vocabulary	Materials
coordinating adjectives	<ul style="list-style-type: none">• Entry Task: Using Commas with Adjectives (one per student)• Document camera• Entry Task: Using Commas with Adjectives Answer Key (one to display)• Model book review (one per student; new; teacher created in the form students will use)• Reader's Review worksheet (optional; from separate stand-alone document on EngageNY.org: Launching Independent Reading in Grades 6–8: Sample Plan)• Children's Book Storyboards (from Lesson 5)• Cardstock, or alternate material for constructing the final draft of the children's book pages (six or more pieces per student)• Ladder to Success anchor chart (from Lesson 3)• End of Unit 3 Assessment: Self-Assessment of My Draft Storyboard• Entry Task: Looking at the Rubric (from Lesson 8)• I Heart Revisions worksheet (from Lesson 5)• My Children's Book Plan (optional; from Lesson 3)• Peer Editing Checklist: First Draft (optional; from Lesson 6)



Opening	Meeting Students' Needs
<p>A. Entry Task: Using Commas with Adjectives (5 minutes)</p> <ul style="list-style-type: none">• Distribute the Entry Task: Using Commas with Adjectives. Explain that this is a quick writing rule you'd like students to remember because it will come up in their writing. Instruct them to work on it individually.• After a few minutes, direct students' attention to the document camera and post the Entry Task: Using Commas with Adjectives Answer Key and ask students to assess how well they did.• Discuss the rule of <i>coordinating adjectives</i>. Explain that when two of the same type of adjective are together (like "sweet" and "frosty"—both describing how something tastes), they need to be separated by a comma. But when two different types of adjectives are together (like "thick" and "cotton"—"thick" is describing how something feels, while "cotton" is describing the material it's made out of), they are not separated by a comma. An easy way to test whether adjectives are the same "type" is to reverse their order or insert the word "and." If the sentence still sounds right, they are probably coordinating adjectives.	



Work Time	Meeting Students' Needs
<p>A. Writing a Book Review (25 minutes)</p> <ul style="list-style-type: none">• Congratulate students on their work with independent reading. If possible, share data about how many books students have read or how many of them met their reading goals.• Tell students that they are experts in recommending their books to classmates: They know the books and they know their classmates. Today you will begin a process that will eventually build a big collection of book recommendations, so that students can figure out what books they want to read by asking the experts: other teenagers who have read those books.• Distribute and display the model book review in the form you have chosen for students to use to publish their book reviews. Read it aloud as students follow along silently. Ask:<ul style="list-style-type: none">* “What do you notice about this?”* “What did the author say about the book? What didn’t she say?”• Tell students that now they will write a review of their independent reading book. Consider which scaffolds will help your students be successful, and use some or all of the following:<ul style="list-style-type: none">– Turn and talk: Give a 1-minute oral review of your book.– Reader’s Review worksheet (from the separate EngageNY.org document)– Another graphic organizer– A rubric you plan to use to assess the reviews• Give students the remainder of the time to work individually. Confer with them as needed. Depending on your class and the format of the book review, some students may need to complete their reviews for homework.	<ul style="list-style-type: none">• Providing models of expected work supports all students, especially challenged learners.



Work Time (continued)	Meeting Students' Needs
<p>B. Illustrating Your Book (12 minutes)</p> <ul style="list-style-type: none">• After collecting the book reviews, instruct students to get out the packet of Children's Book Storyboards. They should have completed the second draft of each of their pages. If they did not, they should work on that at this time.• Briefly review the options they have for illustrating their pages. See Unit 3 Overview for some ideas. Consider using one of your more artistic students to give a mini lesson on an illustrating technique or collaborating with the visual art teacher at your school.• If students have completed the second draft, they should begin illustrating their pages.• Distribute cardstock or some other durable paper on which the students can draw their final illustrations. They will add the text to those illustrations in Lesson 10.• Circulate to assist as needed.	
Closing and Assessment	Meeting Students' Needs
<p>A. Handing in Storyboards for End of Unit Assessment (3 minute)</p> <ul style="list-style-type: none">• Point out where students are on the Ladder to Success anchor chart. Distribute the End of Unit 3 Assessment: Self-Assessment of My Draft Storyboard. Instruct students to answer the questions and then turn in a packet which includes the self-assessment, Entry Task: Looking at the Rubric (from Lesson 8), the I Heart Revisions worksheets (from Lesson 5), and the Children's Book Storyboards. You may also wish to collect My Children's Book Plan (from Lesson 3) and the Peer Editing Checklist: First Draft (from Lesson 6).• Celebrate their success.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Work on illustrating your children's book. You will write the final draft of the text in the next lesson, but you may work on your art at home.	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 3: Lesson 9

Supporting Materials



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Entry Task: Using Commas with Adjectives

Name:

Date:

Directions: Punctuate these sentences correctly.

1. The sweet frosty milkshake was delicious.
2. The noise of the freeway was loud relentless and depressing.
3. I knew the electricity was out because the school hall was dark cold and deserted
4. The shiny electric car was driving down the winding curvy road.
5. I pulled on a thick cotton sweater and went outside into the crisp fall day.
6. The cheerful store clerk described the sales to me in a voice that was enthusiastic melodic and frankly a little creepy.



Entry Task: Using Commas with Adjectives Answer Key

Directions: Use this answer key to check your work.

1. The sweet, frosty milkshake was delicious.
2. The noise of the freeway was loud, relentless, and depressing.
3. I knew the electricity was out because the school hall was dark, cold, and deserted.
4. The shiny electric car was driving down the winding, curvy road.
5. I pulled on a thick cotton sweater and went outside into the crisp fall day.
6. The cheerful store clerk described the sales to me in a voice that was enthusiastic, melodic and, frankly, a little creepy.



End Of Unit 3 Assessment: Self-Assessment of My Draft Storyboard

Directions: Today you are turning in your second draft of your Storyboard as your End of Unit 3 Assessment. Please answer the questions below about your second draft of your Storyboard.

One thing I think I did well in the second draft of my story was....

One lingering question/ or concern I have that I would like my teacher's help on is...

Now create a packet that includes the following:

- ___ Self-Assessment (this piece of paper)
- ___ Entry Task: Looking at the Rubric (handout from Lesson 8)
- ___ I Heart Revisions (last added to in Lesson 8)
- ___ Children's Book Storyboards—with first and second draft of text and a sketched out illustration idea on each page.

	3	2	1	Teacher Feedback
Content				
Narrative Techniques				
Conventions				
Revisions				

Overall comment:



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 3A: Lesson 10

The Performance Task: The Children's Book—Final Draft



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3)
With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5)
I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4)

Supporting Learning Targets

- I can revise and polish my children's book into a final, publishable version.
- I can write an author's note to explain how I addressed audience and purpose.

Ongoing Assessment

- Performance task: children's book—final draft
- Author's note

Agenda

1. Opening
 - A. Entry Task: My Final Revisions (10 minutes)
2. Work Time
 - A. Writing the Final Version of the Children's Book (25 minutes)
3. Closing and Assessment
 - A. Writing the Author's Note (10 minutes)
4. Homework
 - A. Finish your children's book. The final, illustrated draft will be due _____.

Teaching Notes

- This is the final lesson in this unit. Depending on how much work the students accomplish during class time, they may hand in their final children's books at the end of the class. Alternatively, you can give them additional time at home to finish.
- This lesson opens with the students reacting to teacher feedback. Be sure you have the students' storyboards ready to return (see Lesson 9 Teaching Notes).
- In advance: Obtain cardstock for the students to use for the final draft of their pages.
- Post: Learning targets and Writing the Author's Note questions on the board. Giving students a chance to talk about their ideas before they write will yield more thoughtful writing.



Lesson Vocabulary	Materials
	<ul style="list-style-type: none">• Document camera• Entry Task: My Final Revisions (one to display)• Children's Book Storyboards (collected in Lesson 9; returned with feedback in this lesson)• I Heart Revisions worksheet (collected in Lesson 9, returned in this lesson)• Ladder to Success anchor chart (one to display; from Lesson 3)

Opening	Meeting Students' Needs
<p>A. Entry Task: My Final Revisions (10 minutes)</p> <ul style="list-style-type: none">• Direct student's attention to the document camera. Post the Entry Task: My Final Revisions. Hand back the packet of Children's Book Storyboards and the I Heart Revisions worksheet (collected in Lesson 9). Instruct students to follow the steps on the entry task. They should explain what revisions they will make in the last box on the revision worksheet before they write their final draft.• After a few minutes, ask students to raise their hands if they have a plan for revision. Wait for most hands to go up and then ask a few students to share out their plans for revisions.	

Work Time	Meeting Students' Needs
<p>A. Writing the Final Version of the Children's Book (25 minutes)</p> <ul style="list-style-type: none">• Celebrate the strong work that students have done on their storyboards. Notice and name some of the strong narrative techniques you observed in specific students' writing. Tell them you are looking forward to seeing their final products.• Point out where the students are on the Ladder to Success anchor chart and tell them that today they will have time to write a final version of their text and put that together with their illustrations. Urge them to use this time wisely.• Circulate and help as needed. Consider using this time to conference with students who are struggling to be successful on this project.	<ul style="list-style-type: none">• Giving specific, focused praise gives students a clear vision of success.



Closing and Assessment	Meeting Students' Needs
<p>A. Writing the Author's Note (10 minutes)</p> <ul style="list-style-type: none">• Ask for a volunteer to read today's learning targets. Tell students they will now reflect on how they addressed audience and purpose.• Direct students to these posted questions:<ul style="list-style-type: none">* "As an author, how did the audience affect your writing? What did you do differently since you knew you were writing a children's book as opposed to a narrative for your peers?"* "What was the purpose of your children's book? What did you want your audience to understand or realize? How did this affect your writing?"• Read the first question aloud and give students a moment to think about it. Then invite students to turn and talk about the first question.• Repeat for the second question.• After students have had a chance to talk through their ideas, ask them to write a short paragraph about how they addressed audience and purpose.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish your children's book. The final, illustrated draft will be due _____.	



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Grade 7: Module 3A: Unit 3: Lesson 10

Supporting Materials



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Entry Task: My Final Revisions

1. Read through your storyboards from start to finish and look at the teacher feedback.
2. Stop and think about what you would like to revise for the final draft of your children's story.
3. Write a short paragraph describing the feedback you received and your plan for revision on the I Heart Revisions worksheet.